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The Martlet

The student newspaper of the University of Victoria | Vol. 34, No. 4 | August 11, 1994

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- Commonwealth Games Art Festivals
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NEWS

Common-censorship irks artists

by Patrick Thoburn

The Commonwealth Games Society denies any problems. "We're very happy," says Games Arts Festival manager Barry Spillman.

You won't read about it in the *Times-Colonist,* Victoria's only daily newspaper and a "proud supporter" of the Games.

Local artists, however, are speaking out about what they feel has been a poorly organized exhibition of local and Commonwealth visual art, known as *the Works*.

"The legacy of the Games will be suspicion on the part of corporate sponsors towards local art exhibitions because of *the Works*' poor organization," said Sue Donaldson of Open Space Gallery.

Works organizers have been scrambling to create positive publicity since a controversy over censorship spilled in to the local media several weeks ago.

"Goddesses", a feminist sculpture exhibit, was hastily relocated from the Eaton Centre to the Belfry Theatre after Victoria Mayor Bob Cross labelled it pornography, sight unseen.

A painting by Phyllis Serota was removed from a downtown office building when complaints about the painting's content were received.

At the end of last week, local Ground Zero printmakers were locked in a contract dispute with Works organizers, also over an issue of censorship of their exhibit at an office downtown.

Artist Sue Donaldson thinks that if *the Works* had been better organized, its censorship controversies could have been avoided.

A public space such as the Eaton Centre, with pedestrian traffic of all ages and backgrounds, was clearly a poor choice for the potentially controversial Goddesses exhibit, she said. "Eaton Centre staff should have been shown pictures of all of *the works* they were to receive."

"...a poorly organized exhibition of local and Commonwealth visual art..."

Instead, the Eaton Centre has been embarrassed in the local media by having to play the role of censor. Their half page ad in *the Works* bulletin, which contains an image from a previous "Goddesses" piece not even intended for the Victoria exhibit, is a further embarrassment.

Making Eaton Centre staff (and managers of other venues where censorship questions have arisen) appear narrow-minded has been sport for local media.

But the greatest harm has been done to local artists who, instead of impressing local corporate venues with the value of exhibiting art, have ended up appearing as engenderers of bad publicity and people to be avoided.

Further plaguing *the Works*, and unreported in local media, has been a desperate shortage of volunteers. The result has been that some exhibits, such as the Canada House "Arts from the Arctic" exhibition, did not open until August (well after the publicized July 15 date).

Other exhibits, such as the "Goddesses" show at the Belfry Theatre, have had to cut back on announced opening hours.

Chris Best, curatorial production manager for *the Works*, blames the situation on "a general shortage of volunteers in Victoria because of the Games."

But Elizabeth Mayne of Xchanges Gallery and a volunteer at "Goddesses" disagrees. She said that local artists have been "alienated" by *the Works* and that subsequently the exhibition's "volunteer base is extremely flimsy."

Works' staff problems don't end with its volunteer contingent. Several artists, including Ground Zero founding member George Grove, question whether Best "has had any previous experience or training in dealing with art and artists." Though he could not be specific, Barry Spillman, production manager for the Games Arts Festival, said that "Best has a proven track record from work done in Edmonton."

"Just because we're local doesn't mean we should be washing walls..."

Ground Zero's Grove accuses Best of being "poorly organized" in securing venues suitable for exhibition and in securing them "on time for exhibits to be properly mounted."

Best was unable to gain Ground Zero access to their exhibition space before the scheduled July 15 opening. Once they were in the space, they found its condition to be unsuitable for exhibition. Ceiling tiles were missing, walls and the carpets were dirty.

George Grove's "Hierophant", part of the controversial Ground Zero exhibit.

According to Grove, instead of having the venue cleaned, Best asked Ground Zero to clean it themselves. When they resisted the idea, Best retorted that they were fortunate enough to be part of a $7,000 publication (*the Works* bulletin).

Grove thinks Best "doesn't appreciate the work" he and other artists have done in creating their art. He thinks Best is treating local artists differently from the international ones who have been invited to be a part of Works.

"Just because we're local doesn't mean we should be washing walls," he said.

Regarding the Ground Zero exhibit, Best would comment only that, "We're waiting for some information that will allow us to go ahead with that exhibit." When contacted on Aug. 3, Works communications director Kate Cino was unaware that the Ground Zero exhibit had not opened as scheduled.

Though blame may be laid with *the Works* organization for creating an air of controversy and confusion, Mayne and Donaldson lay fault for *the Works*' problems with a decision-making process begun several years ago.

Local arts groups - among them Open Space, Xchanges and the Victoria Art Gallery - came together in 1991 and proposed to the Commonwealth Games Society an ambitious Quadriennale project along the lines of the internationally recognized Venice Biennale.

When this bid was rejected outright by Festival organizers, a second proposal for a Warehouse Show, similar in scope to *the Works*, was made by the group in 1992.

Donaldson says that this proposal was "agreed to in principle by the selection jury," but that

Cont'd on page 4

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Nation snubbed at totem raising

by Stephen DeMeulenaere

Tsimshian artist Roy Vickers treated his audience to the ceremony of a totem pole raising as the centrepiece was raised on July 22 in front of the new Saanich Commonwealth Place swimming pool.

It was hands-on theatre as non-native and native alike joined tug teams to lift Vicker's modern representation of a salmon spawning legend.

Band council leaders, hereditary chiefs, government officials, corporate representatives and plenty of media were there to participate in the ceremony.

Saanich Mayor Murray Coell and Timber West corporate representative Bob Baird tugged on the ropes with more than a hundred people, including a South Pacific panpipe ensemble.

"The tree will be removed from our territory..."

The pole was felled by Fletcher Challenge from a now-fragmented old-growth forest in the environmentally controversial Walbran valley last year.

When anticipated funding did not come though, Timber West contributed to help make up a $90,000 shortfall. The Aboriginal Banking Division of the Bank of Montreal also made a substantial financial donation to the project.

In March of last year, Peter Knighton, speaker for the hereditary chief of the Independent State of Qwa-Ba-Diwa, wrote to Vickers asking him not to take the pole from his nation's unceded land.

"The tree will be removed from our territory...by the predator, Fletcher Challenge. This company operates without our respect or our consent. We trust you will not do the same", Knighton wrote in a letter to Vickers.

The project went ahead anyway, with Vickers omitting any mention of the Qwa-Ba-Diwa nation when thanking the Ditidaht and Pachidaht Band councils for their permission in allowing Timber West to remove the totem pole from the lands traditionally claimed by the Qwa-Ba-Diwa, ironically while emphasizing respect for rights in traditional territories. Neither band chief attended the raising.

"We know that a treaty of informed consent is the pre-condition to any exercise of white authority over the...Carmanah-Walbran. No such treaty exists", Knighton wrote.

"We would hope to convince you not to use your artistic talents to celebrate and legitimize an oppressive system, under which we are anything but First Nations. A system in which for us there is no common wealth", Knighton continued.

Roy Vickers with his brother and agent Matt - who sits on the National Executive of the Progressive Conservative party of Canada - own Eagle Dancer enterprises, a native art gallery and aboriginal administration consulting firm.

Hoping to avoid public controversy, they attempted to locate a less-controversial old-growth tree, including one from Clayoquot Sound.

Although Vickers has stated that he is not philosophically opposed to clearcutting old-growth forests, he hoped that the Megin Valley on central Vancouver Island would be saved.

The pole was raised and held in a near vertical position by the rope teams for a half-hour of speakers, presentations and ceremony.

Vickers then told the story of the salmon-spawning cycle as represented by the pole before it was raised to its permanent position in front of the traditional big-house style entranceway he designed for the pool. ❑

Victoria street community voices collective dissent

by Adrienne Mercer

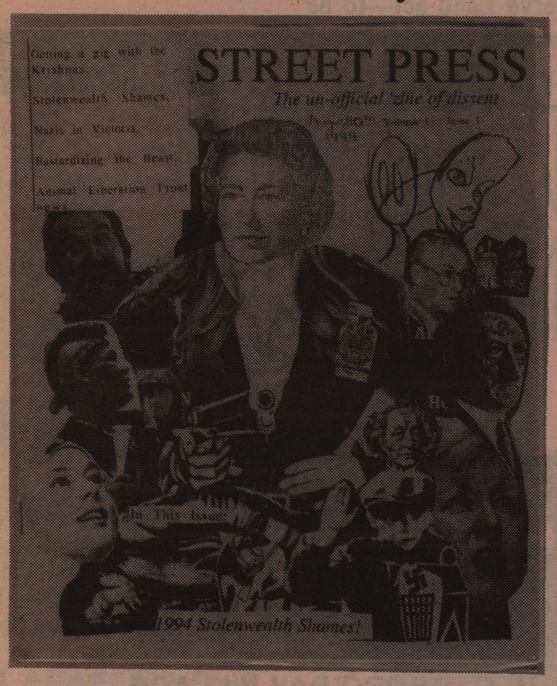
"Speak when you're spoken to," isn't going to cut it anymore.

The *Street Press*, a new and vocal collective, published its first full newspaper this week.

"We've been open about a month, but it seems like longer," said Ian, a regular at the *Street Press*. "The energy is good—people are excited here. I like the power of communication."

Ian, like many at the *Street Press* collective, wants to avoid harassment and prefers not to have his last name published.

Lizz, another contributor, said she is involved because, "I am pissed off at the construction of destruction. When I write, my words don't only speak for human beings. I speak for people, the land, the ones in the forest."



The all-new *Street Press* news-zine.

"We want people to start thinking," said contributor Katherine Scott, "because there is more to think about in Victoria than the Commonwealth Games. There are other things, worldly issues other than this circus, that need to be dealt with. We have to cut through the cosmetics and get down to the real problems."

The *Street Press* is operated as a collective, where "everyone writes what they want to write." The group has informal meetings to discuss things such as layout and advertising.

The work environment is a safe workplace. Racism, sexism, homophobia and other forms of discrimination are not tolerated.

People are encouraged to drop in and help out, wherever and however they can.

"I do a lot of different things here," said Rob, a frequent volunteer. "Mostly I write, bounce around ideas, help with editing. Nobody really has a role here. We just all do the work. We have maybe 20 contributors [and] 9 or 10 regulars."

Their job is not an easy one.

"We're usually here really late at night," said Ian. "Sometimes I come here when I wake up in the morning, 9 a.m. or so, until 4 a.m. the next morning. I like it. I can write or draw in peace."

The *Street Press* collective hopes to publish and distribute two issues a month in the downtown area.

"I'm going to give a copy to everyone I see," said Ian, "Right now, we seem angry and anti-system, but this is the first time we've been offered a voice. I really want people to think."

"I think a lot of people are going to be shocked," he continued.

"There's going to be a huge reaction. Like, 'look at what these so-called street scum have produced.'"

The *Street Press* collective published a "half-issue" prototype in July. The response was outstanding.

"We've had more submissions than we expected," said project organizer and editor Jim Hedger. "We've had to hold material for the next issue, or even the issue after that. There is a lot of enthusiasm for this project."

Hedger, with a core group of contributors, started the project because, "We felt the city had no funding or political will to create programs to motivate street youth."

The group proposed a youth-run communication system, "A 'zine' of sorts," to inspire kids with a project that is theirs to develop and improve.

They received work-space at Victoria Street Community Organization, desks and a filing cabinet from John's Army Surplus, and advertising support from many downtown merchants.

"No one has turned us down for advertising yet," said Hedger. "This is great. Really amazing."

Hedger said he hopes the *Street Press* will soon function as a business.

"We don't want to rely on government funding," he said. "Hopefully, when we get our own printing press, we can encourage our advertisers to do business with us. My hope is to steer the project, and the kids, away from relying on the generosity of the system. Our hope is to change the approach to the system."

"When you inspire people to work creatively on a project and give them the responsibility to see it through, amazing things can happen," Hedger said.

Since the opening of the *Street Press*, Hedger said "about half of the kids have moved in together, so they now have homes. Some are getting ready to go back to school. Some are getting jobs. This project is a means of engendering self-determination within people, and it seems to have worked very well." ❑

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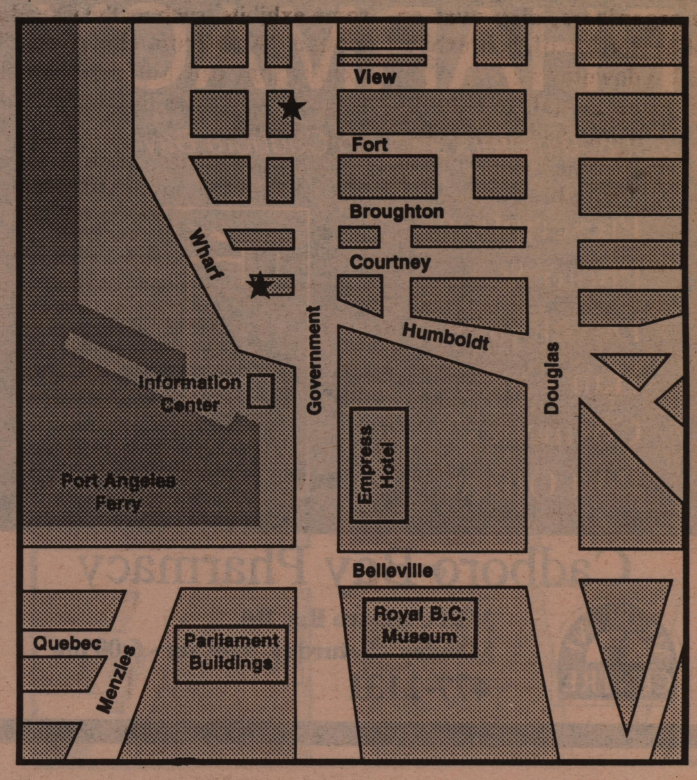

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NEWS

continued from page 2

seed money was denied and the project died.

Several individual components of the Warehouse proposal later received financial support, but the Warehouse group was miffed by what followed the rejection of their whole proposal.

Early in 1994, the Games hired *the Works* organization from Edmonton to organize an exhibition similar to the Warehouse show. The Edmonton group was granted substantial funding by the Games, the federal government and the local Business Improvement Association.

According to Spillman, the Warehouse Group had submitted only "a one paragraph application without a detailed budget."

When funding for an art exhibition became available at last in January 1994, only *the Works* was ready to take on the task of mounting it in just six months.

Pat Bovay, director of the Victoria Art Gallery, called this "ancient history," and would not comment on the success of *the Works*.

She did, however, insist "local groups could have co-operated to produce a show like *the Works*. They were ready to go to work several years ago."

She agrees with Spillman that the local Warehouse proposal was not feasible by January 1994, as the group felt time was too short to do a proper job.

Spillman also said "only the proven national track record of the Edmonton Works qualified the show for federal funding" (approximately three quarters of the exhibition's budget.)

Thus, local bidders were not encouraged to counter *the Works*' proposal for fear of losing federal funding. Bovay and others involved with the Warehouse bid insist it, like *the Works*, had a national and international mandate.

Artists like Mayne and Donaldson feel that the decision to bring in the Edmonton organization should now be scrutinized in light of what has happened with the show.

They feel if local arts organizations had been in charge there would have been better communication with artists, a stronger base of volunteers and subsequently better organization of the entire exhibition.

Victoria artist James Lindsay, an exhibitor in *the Works*, said that "blame for problems with *the Works* organization should be laid on local politicians." The decision to grant money to the Edmonton organizers "was a political one," he said.

Politicians were slow to allocate money for a visual arts exhibition, disqualifying the local proposals. "Power and resources have never been handed down to local artists in Victoria by city politicians," said Lindsay.

A lesson to be learned from *the Works* experience is local arts organizations receive little respect from local politicians.

If there is to be a next time for something like *the Works*, artists must ensure themselves a say at the political level of decision making, from the beginning. ❑

Forest lands to be safe

by Alisa Smith
The Wedge

(Victoria) It's rare to have a happy ending when a community comes in conflict with a huge corporation. Concerned Galiano residents lost a 1992 lawsuit to MacMillan Bloedel when they tried to keep the forest giant from turning working forest land—over 50 per cent of the island's area—into residential developments, but one Galiano resident finds a happy ending in a new B.C. forest policy.

Ken Millard, a director of the Galiano Conservancy group, said he is just relieved "the next community in line" won't have their land use options snatched away from them.

The new Forest Reserve Land policy going through the B.C. legislature should create a guaranteed land base for forest use, similar to the provincial farmland maintained by the 20 year old agricultural land reserve.

The Conservancy and the local governing body, the Islands Trust, were sued by MacBlo in 1992 after making bylaws designating the MacBlo lands as forests-only. The new bylaws were approved by the provincial Ministry of Municipal Affairs.

photo by Sean Simmons

Forest land will be reserved, thanks to new policy.

MacBlo had hoped to sell the land as real estate parcels, and island residents were opposed. Last summer, judgment came down in favour of MacBlo and their charges of "conspiracy, bad faith, [and] discrimination," said Jim Finkbeiner, a MacBlo vice president, in the Vancouver Sun.

Millard said he thought all but two of the MacBlo real estate parcels were now sold, and the Forest Reserve Land act—to be passed only one year after the loss of the court battle—was too late to save his community.

However, he said, "I suspect it [the MacBlo suit] highlighted the problems that existed in previous legislation," when a corporation is allowed governing power over a community. In fact, it probably "sparked" the new law, Millard said.

He said it was hard to judge at this point what effect the new law will have in practice, but he is hopeful. "When I read the Forest Lands Reserve act, [I knew] it was carefully designed to deal with a crisis that was about to arrive on Vancouver Island."

Projects like the new Island Highway divide lands owned by forest companies, leaving the woods more valuable as real estate than as forests working for communities. Selling them off can mean a triple helping of profits to the timber companies: they sell right-of-ways for new highways and suburbs, they often clear the wood off the area before sale, and then they hawk surrounding parcels for real estate.

The 625,000 hectares of private forest lands that make up 20 per cent of Vancouver Island—bought for a pittance earlier in this century—were threatened with turning into one big suburban sprawl. "Everywhere you look, it's been happening. Parksville, Courtney, Strathcona . . . " said Millard.

However, this Millard said when the government manages to do something right, they deserve to be congratulated, which he was heartily willing to do. ❑

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What's it take to WoW you?

by Michael Butterfield

Students have more than the traditional bookstore lineup to look forward to in September.

Each year a dedicated group of UVic students volunteers to help ease the transition into life at the University of Victoria.

Coming to UVic can be very scary and intimidating experience.

"For many students the transition to University life is often complicated by loneliness and isolation. The aim of [the Weeks of Welcome Celebration] is to help alleviate as many of the student's concerns as possible and ease them into University life," said one volunteer.

photo by Michael Butterfield

UVic students looking ahead to next month's Week of Welcome.

Last year over 380 participants took advantage of the Weeks of Welcome Celebration. This year's program is expanding with an expected 500 participants.

"We expect to be far more successful than last year because we will not be charging a fee, and we will be dividing the participants into smaller groups which will allow people to get to know each other," said Nicole Smith, one of two program co-ordinators.

The 1994 Weeks of Welcome Celebration, running from September 10 to 24, is open to all students. September 10 and 11 will focus on registration and campus tours. The following weeks will be jam-packed with live music, entertainment, free food, and lots of information.

"This will be the new students' chance to meet hundreds of fellow students and get to know their new community. They can check out our Coffee Crawl, the Enviro-Extravaganza, our Crazy Commonwealth Games, the President's BBQ. We will have a Big Outdoor Concert!," said Smith.

The first week will culminate with one of the program's most popular events, *The Martlet*'s Pancake Breakfast and the Crazy Commonwealth Games.

On September 11, the Celebration will include "The Front of the Line", a special access and assistance program for new students only.

Smith said the new students in the Front of the Line "will be given the privilege of special access to Student Services. Get your textbooks, parking passes, student loans, and student ID cards a day earlier. Included with this excellent deal is a tour of campus, freebies and special discounts, the President's BBQ, and an all-ages show at Felicita's. All of this for FREE!"❑

For Registration information please contact Nicole or Melana at Orientation Headquarters - (604) 721-8346. Or register September 10 or 11 at Orientation Registration tables in the University Centre Breezeway.

Red Cross loses UVic clinics

by Bonnie Bradley

As a supply of the blood dwindles, the Red Cross is forced to cancel blood donor clinics at University of Victoria.

Red Cross blood donor clinics, scheduled for July 26 and 27, were cancelled after two students claimed the Red Cross discriminated against them because they were homosexuals.

After answering the Red Cross Donor Health Assessment questionnaire, Rob Stewart and another person, who does not want to be identified, were refused as blood donors. Both potential donors had answered "yes" to a question designed to indicate high risk behavior for AIDS.

The questionnaire asked "If male, [have you had] sex with another male, even once since 1977." Despite being only one of seven questions asked to determined AIDS risk, both complainants claim the question discriminates against them based upon their sexual orientation.

Stewart claimed that the questions asked by the Red Cross are not specific enough. "The questionnaire should address specific sexual behavior, instead of simply using the word *sex*."

He suggested the question be "broken down into anal, vaginal or oral intercourse and whether or not a condom was used."

Stewart said this would actually tighten up the blood screening process. "The questionnaire, as it exists now, promotes false myths about high risk groups, " and that AIDS is only a gay disease.

On April 8, a formal complaint was registered with UVic's Equities Office.

Ken Faris, director of UVic Public Relations and Information Services, said the Equities Office used UVic's current harassment policy and procedures in their ruling. This ruling had determined that discrimination based upon sexual orientation had occurred.

"Because the Red Cross is a visitor to the university, all of the rules and regulations apply to them," said Faris. However, UVic administration decided not to request the Red Cross to amend its questionnaire because they said UVic had neither the jurisdiction nor the legal and medical expertise.

After discussions among the parties involved, the case was filed before the B.C. Human Rights Council. Ken Faris said the decision to cancel the July blood donor clinic was a mutual one. Three days prior to the clinic the Equities Office informed the Red Cross that the case was before the B.C. Human Rights Council. "It's not fair to say the Red Cross were banned. They need to share some of the responsibility as well," said Faris.

UVic will abide by the decision of the B.C. Human Rights Council. "It's really a complex human rights issue and the University acted responsibly," said Faris.

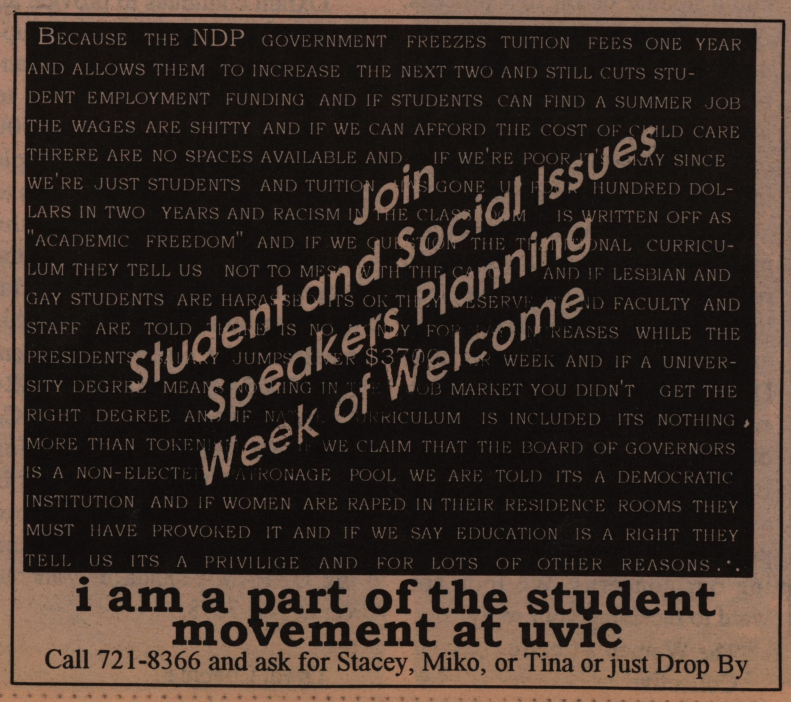
Len Lischus, director of Blood Services at the Red Cross, defended the questionnaire on the basis that the questions are in keeping with international guidelines.

"The Red Cross is responsible for providing not simply a safe product but the safest product possible. Condoms do not make sex safe, just safer," said Lischus.

photo by Michael Butterfield

The basis for the question is the incidence of AIDS and HIV among gay men. Although the Red Cross does test donated blood for infections, the HIV test is not completely accurate; the disease may take up to six months in the human host before a positive result occurs. By rejecting high risk groups, the likelihood of infected blood slipping through is greatly reduced.

"What we must remember is that giving blood is not a right, it's a privilege. It's a wonderful thing that people do, and we must not lose sight of that," said Lischus.❑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OPINION

EDITORIAL

I'VE CAUGHT THE SPIRIT!
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I can get rid of it

Let's take a trip to another dimension...the Inner Harbour. Legions of leisure-suited tourists clutching maps and cameras close to vital organs. Buses full of 'em drive by, hawking you at every corner. Their frenzied cries are burned on your consciousness: Craigdarroch Castle! Miniature World! Undersea Gardens!

And what are these sites aside from a tedious and exhorbiant way to spend your cash? Most are privately owned, sell souvenirs made by exploited workers in third world countries, and reflect a laminated placemat view of Victoria.

Take two adults (gender irrelevant) trying to amuse two belligerent preteens in the course of an afternoon. For a mere $23 you and the clan may enter Miniature World, providing you can penetrate the cloud of bullshit hanging over the Empress hotel. And trust me, it is physically impossible to spend more than 20 minutes appreciating the detail of little people in little display cases. No-Doze, anyone?

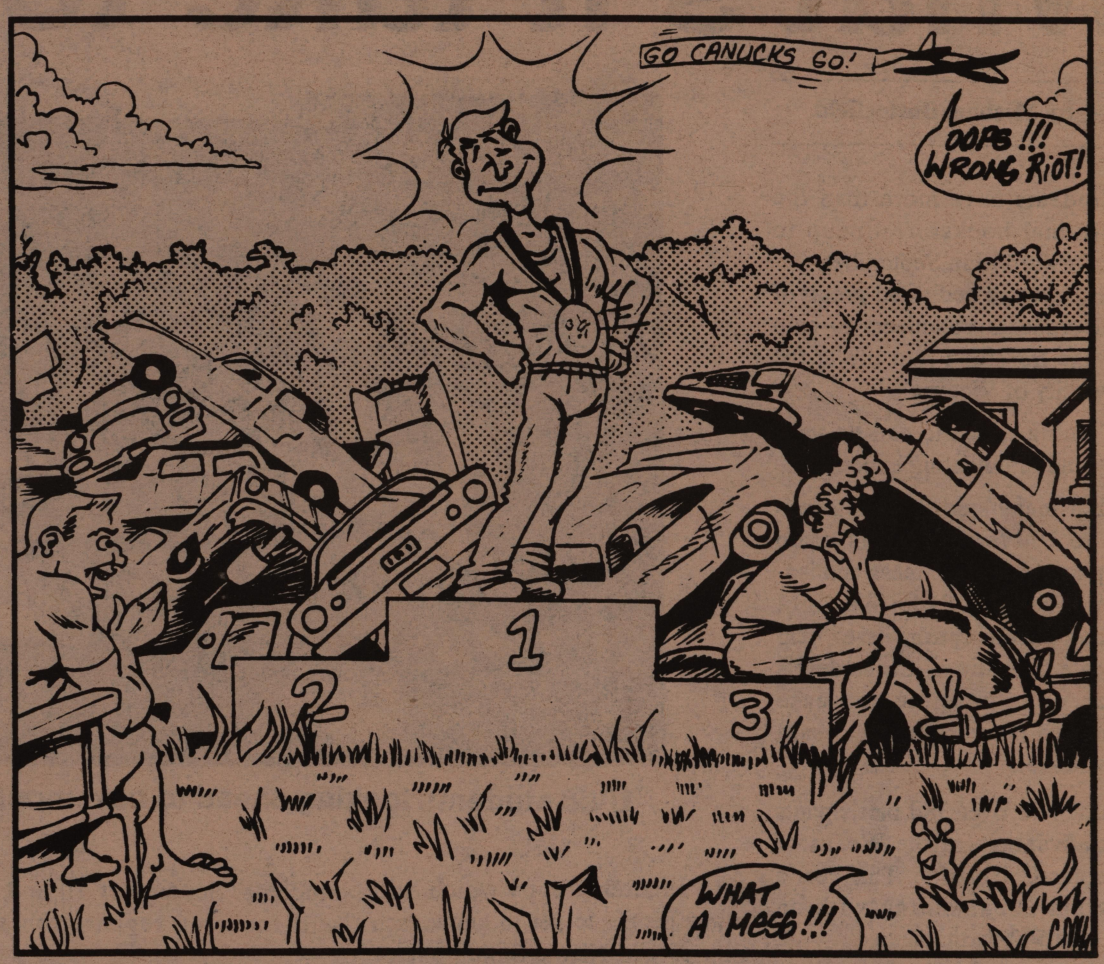
You'll pay $22.50 if your loved ones want to view the walk-through aquariums of Undersea Gardens ("simulations of what you would see on the ocean floor!") We don't know what ocean floor this is supposed to be but it isn't Victoria's.

The most offensive site has got to be Craigdarroch Castle. So some fat-assed coal baron built a house for his wife. Yeah, well what have you done for me, lately? You pay $22 to hear the elaborate details of the glassed-in fireplace. Yadda, yadda, yadda. Besides constantly dodging posted pleas for donations, you end the tour in the gift shop, where the sight of cheap plastic trinkets may be more than you can bear.

Folks, please stay away from the wall o' brochures on the ferry. Avoid any store with a stuffed Klee Wyck in the window. Refuse to sign over your paycheques to the polyester-suited patriarchy. Shake your fist at the corporate temple and cry, "I will be your cash cow no longer! Victoria '94 t-shirts NO MORE!" Then get a large cone at Beacon Hill drive-in and sit at the beach. It'll cost you $1.85, and no one will try to steal your soul.

Editorial topics are decided on by staff at editorial meetings, which happen every Monday at 4p.m. in the Martlet *office. Editorials are written by one or more staffers; opinions are not necessarily those of the* Martlet *or all staff.*

COMMONWEALTH GAMES ADVENTURES **MURRAY**



THE GOLD MEDAL FOR THE 10,000 PARKING SPACE DASH GOES TO...

The *Martlet* has an open letters policy and will undertake to print every letter received from members of the university community. Letters must be **TYPEWRITTEN** (you can use *Martlet* machines), double spaced and include your name, student number and a phone number for verification. **LETTERS MUST BE 250 WORDS MAXIMUM.** Editors reserve the right to edit ruthlessly for length and libelous content. Deadline is Monday 10 am. Letters will be priorized in the order received. Only one submission from the same person will be printed per week. Letters with pseudonyms will not be printed. Letters will not be edited for spelling or grammar.

Strong+Women's Ctr = ∅

Dr. Strong:

We are writing on behalf of the Women's Center Collective, to inquire about a statement published in the July edition of the *Martlet,* on page two, in the article entitled "Strong looks ahead". In reference to your approach to the Chilly Climate dispute in the Political Science department, you are quoted as saying, "I can't see how anyone could have handled it differently. I consulted a number of different groups including the Women's Centre and the Provincial Ombuds Office." As no members or employees of the Women's Center collective can recall being consulted by your office on this matter, and your decision in no way reflects the mandate and principles of the Women's Center, we would appreciate it if you could explain this statement to us. Perhaps you were misquoted.

We are also interested in hearing how the implementation of the recommendation of the Berger / Bilson Report is progressing, and we would appreciate it if you could update us on this process. As the Equal Rights and Opportunities Committee has declined to be involved in this process, we would like to know what persons or group have been appointed to implement the recommendations.

In spite of your public commitment to uphold the Berger/Bilson recommendations, we have seen little evidence of this to date. For example, we are wondering why Dr. Rob Walker has been appointed Chair of the Political Science department, when the Berger / Bilson Report recommended that a woman be appointed to that position. Thank you for considering our concerns. We look forward to receiving your reply.

The Women's Centre
Collective

Rwanda needs help

Editors:

The Rwandan conflict has caused the flight of hundreds of thousands of people. It is possible that up to two million people have been displaced within Rwanda, 350,000 of whom are likely to be in the Rwanda Patriotic Front rebel-held areas.

I'm sure many of your readers share my concern and desire to support non-governmental organizations working with the displaced people of Rwanda. As a volunteer with OXFAM-CANADA, a sister organization.

Oxfam is now helping Rwanda refugees in Burundi, Zaire, Tanzania and Uganda. Support is primarily through the provision of emergency water supplies, shelter, blankets, sanitation and public health work.

Oxfam continues to provide all medium and long-term water supplies in the Benako camp in Tanzania. The camp is estimated to hold as many as 300,000 refugees. A further 1,000 people arrive daily, and there are plans to move all but 70,000 of the refugees to new sites. This is the largest refugee camp in the world.

Contributions to support this massive relief effort may be sent to OXFAM-Canada, 2524 Cypress Street, Vancouver, B.C., V6J 3N2. Further information about how OXFAM is helping in this emergency may be obtained by writing the office or telephoning OXFAM-Canada in Vancouver at 736-7678.

Orval Chapman

Nail students instead

Editors:

As a fifth year Education student entering the secondary schools I have concerns over some current views of education. The topic with which I am at odds with students, parents and even colleagues is the idea of education as a right instead of a privilege.

A right is something to which one has a legal or just claim and a law abiding society is duty bound to provide this right. A privilege, however, is an advantage granted to individuals, and this can be withheld due to action of the individual.

My problem is that education, in this society, has no onus or responsibility for the students. Currently in British Columbia a student is entitled to an education regardless of their actions. While students may be temporarily suspended, it is required, by law, for them to have schooling up to the age of 16.

While coming to class may be mandatory, learning is a reciprocal process. If students have shown by their actions that they are uninterested in education why should that privilege not be temporarily revoked?

Mike McClung

Hi skoolers can't spell

Editors:

Until recently, the issue of illiteracy among adults seemed diminutive amongst today's societal concerns. It wasn't until this Spring, as a student teacher, that I was formerly introduced to this problem. I was shocked to find that in a high school level English class it isn't an oddity to have a good percentage of the students reading and writing at substantially lower grade levels. The classroom teachers were quick to add that this problem gets worse every year.

OPINION

The Martlet

Quote of the week:
"Leprechauns are the only people you can trust."
Ade Mercer

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I believe that the parents and educators in our society must work as a team in order to derail this run away train of the literately challenged. The instruction has to begin at home, where it should be both encouraged and interesting for the children. This trend should then continue in the classrooms using stimulating, learner verified materials.

The long term effects of widespread literately can be difficult to realize. Even so, can we afford to leave something as crucial as learning to read and to write to chance?

Sean Powell

Every child is special too

Editors:

If you were about to undergo open heart surgery, you would undoubtedly appreciate having a doctor well-versed, (preferably gifted), in the academic ins-and-outs of the working of the heart muscle. However, academic knowledge alone would not be enough—you would like your surgeon to demonstrate highly developed kinesthetic abilities during the actual operation. No doubt, you would find yourself less concerned with psychosocial and creative abilities in this case. As a matter of fact, you would probably choose a conservative surgeon over a creative one who had come up with the brilliantly original notion of moving your heart valves to and fro to see if they would continue to operate in different positions.

The point being, the word gifted is not easy to define. Who is more gifted, an exceptional athlete, a talented mathematician, a creative dancer or an abstract artist? Children go to school with many gifts and different kinds of abilities.

Today, gifted programs in schools still tend to emphasize the needs of the society and to underplay the needs of the individual. The word "gifted" refers to a few individuals and their performance in certain areas rather than the potential of all children in all areas of learning.

Schools should include a definition of gifted that is made for every child. A definition which recognizes that each child is unique. All children come to school with gifts, many of which do not appear in full blown form and must be carefully nurtured if they are to develop to their fullest potential.

In short, I believe gifted programs in schools, should not be designed to find a few gifted children, but redesigned to find a few gifts in every child.

Jim Haigh

10¢ words paint *Martlet*

Editors:

The *Martlet* is consumed with its unending vituperation of normal male heterosexuality as Lucien Buchard exists to pander Québec separatism. Try advocating a campus brothel wherein professional sex workers engender safe and abundant release of ubiquitous testosterone-fired desires. Males in general and the *Martlet* in particular might then get on with some semblance of useful productivity; and matriculants sporting paired X-chromosomes may obsess with their vibrator, labrys and each other to leave the rest of us in grateful peace. Without Québécois squawking what is Lucien Bouchard but a boor with a bad haircut?

Alan M. Schwartz

Who should you trust?

Editors:

I am writing this letter in response to the article printed in The *Martlet* on 16 June 1994, regarding an incident of assault on a street kid named Katherine Scott.

This article meets the usual high standard of irresponsible journalism in The *Martlet.* It is a one-sided story taking the views of one side to the exclusion of any other. Why should we believe Katherine Scott's version of events? Just because she is a street-kid, female, or a 17 year old should this give her any more credibility over the other people involved in the incident? The fact that she was trespassing seems unimportant. What of a presumably law-abiding municipal politician;should he be made any less credible by the fact that he is a politician, a property owner, male, or a hard-working individual? He claimed that he had been assaulted(as did his fellow workers). What of the descriptions of brutality against them? Was their experience any less significant than Katherine Scott's?

I think it's time that the staff writers start portraying the full story instead of just representing the interests of one single party. Drop the naivite and GROW UP!

Ian Rennie

Martlet guest trusts kids

Editor:

Once upon a time I believed in B.C. Premier Bill van der Zalm. Over time I learned to trust the people on the street more than a politician with an agenda to get re-elected. If you had to deal with politicians I suggest you watch your back, Jack.

S. Gilbert
3rd Year Psychology

Get me another sweater

Dear Editors:

RE: Your [the Women's Centre Collective] letter of July 20.

I too was surprised to see the reference in *the Martlet* to my having consulted with the Women's Centre since, as you say, this would not fall within the mandate of the Women's Centre. Mr. Butterfield misinterpreted my more general remarks.

Regarding the Bilson/Berger recommendations, I can report the following:

Recommendations 1, 2, 5 &6: Following the decision of the ERO Committee not to participate in this process, I have appointed a committee representative of University employee groups, the UVSS and the GSS, chaired by Susan Shaw, our Anti-Harassment Officer. It's membership is as follows:

Peggy Faulds, Professional Staff; Kim McGowan, Professional Staff; Yasmin Kathrada, Exempt Group; Doug Sprenger, CUPE 951; Patrice Snopkowski, CUPE 951; Rob Park, CUPE 917; Betsy Wicks, CUPE 917; Jeremy Mannall-Fretwell & female rep (appointed at Sept. GSS meeting), GSS; 2 representatives to be appointed, UVSS.

The faculty association is yet to decide on its membership.

Recommendations 3 and 4: The results of the Committee's deliberations on Recommendations 1, 2, 5 & 6 will provide a basis for acting on these.

Recommendation 7: This has been done.

Recommendation 8: The "encouragement" has been provided, but the actions are matters for individual faculty members.

Recommendation 9: The implementation of this recommendation is in progress. Dr. Walker's appointment is only that of Acting Chair of the Department, while the search for a new chair takes place.

Recommendation 10: There is a standing committee, the "Tenure Document Review Committee" jointly appointed by the presidents of the Faculty Association and the University, which is dealing with this recommendation.

continued on page 19

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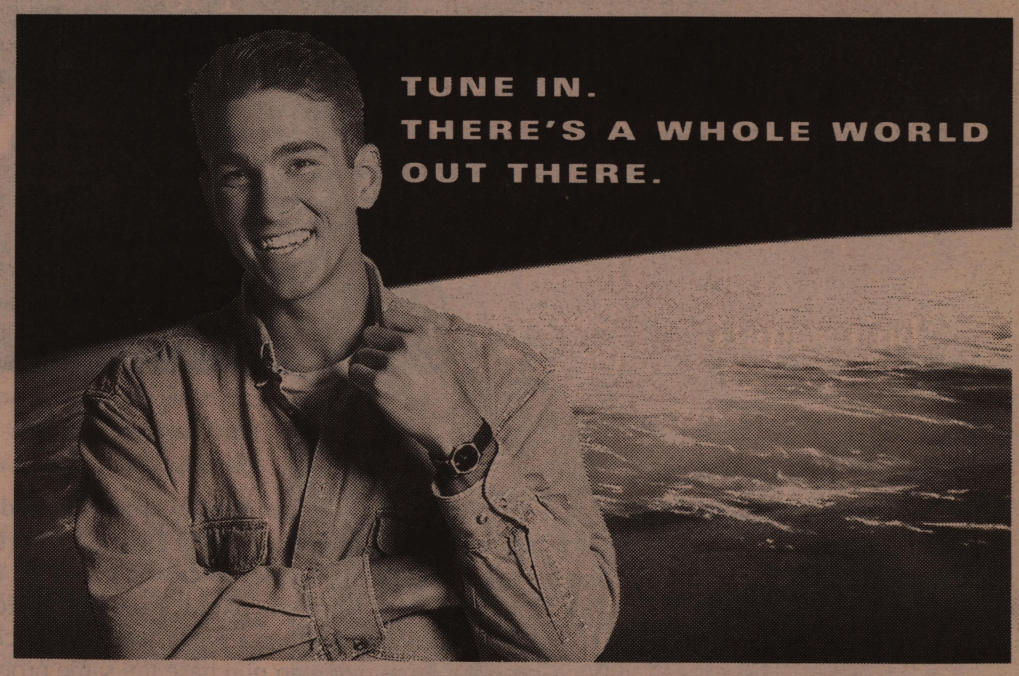

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ARTS

Literary stars show sparkle

by Mike McClung

Going over Niagara Falls in a mooseskin vessel, picking copra, tending bees at an Australian convent and bridal match making in India are all events you could be introduced to at the North American Literary Arts Festival.

The festival runs from August 11 to 13 and features 10 commonwealth authors from six countries. This annual event is being inaugurated in a big way, dovetailing into the Commonwealth Games excitement.

The three day event has 17 readings at three different venues which features authors of 6 different genres, Poetry, Travel Writing, Drama, Documentary, Juvenile and Fiction.

The festival starts at 2:00 p.m. on Thursday, August 11, and runs until 12:30 p.m. Saturday, August 13. It will be opened by Lieutenant Governor Lam, and hosted by Shelagh Rogers from the CBC.

A brief description of each of the authors involved in the festival and a review of some of their books follow.

Jonathan Raban, United Kingdom: This author's works range through fiction, documentary, travel writing and plays. He has twice won the Thomas Cook Travel Book Award, currently lives in Seattle and is the editor of the *Oxford Book of the Sea*.

Hunting Mr. Heartbreak
Jonathon Raban-

Jonathan Raban eloquently examines the preconceptions, the realities and the myths of the American existence in *Hunting Mr. Heartbreak*.

The book traces the American dream all the way from the sailing of emigrants to Ellis Island over a century ago. Then to the surreal existence of a "High Rise New Yorker", finally, to the dreams of a new life in Seattle from recent emigrants.

The gift that makes Raban's writing special is that he researches the history of not only the event but also the ideas that brought current day events into being. Then he traces the steps of the history he recalls giving his own insight into modern day living.

Even if you have seen America, take a look again, one with a greater depth than eating at Smuckeys and seeing roadside attractions. This is not only the America today, but where its been and some directions it might be going.

Nicole Brossard, Québec: Two time Governor General's award winner for poetry, Brossard has always written out of her existence as a Québécoise, as a feminist and as a lesbian. Whether using poetry or prose, she unveils the realities of contemporary life.

Mauve Desert
Nicole Brossard

Nicole Brossard follows in Calvino's footsteps as she illuminates, among other things, the concepts of reading, reader and text in her book, *Mauve Desert*.

This is not a book for those in search of a quick fix of plot and action. Instead, you must adapt

yourself to the text, if you want to emerge, intact, but not unaltered, from the desert.

The novel, quickly pushes the bounds of its own nature, talking to us in text as dense as poetry, with visual and eventually literal pictures. It also houses a verbal play, an author text narrative and eventually a translation of the 'original' work.

The *Mauve Desert* examines the aspects of the novel itself, all while incorporating it into a story. Make the story, *Mauve Desert*, then separate it; Characters, Scenes, Dimensions and Places and Things, then finally, translate it. This leaves us to wonder, what is the story? Is it the original, the parts, the translation, the whole?

After setting up this frame of literary mirrors, Nicole Brossard examines language, form, age, and gender. Its variations and depths are seen, not only in their original settings but also in their mutations, until the explosive conclusion.

For those looking to challenge themselves and expand their inner horizons, this book is a welcome journey. With the text and construction of the book both complex and humorous, readers will enjoy searching around in all the shadows.

David Malouf, Australia: A major voice in contemporary Australian writing, his novel, ***Remembering Babylon***, was shortlisted for the 1993 Booker Award. His books explore diverse cultures, deciphering the complexity of humanity.

Remembering Babylon
David Malouf

An exploration in language, social interaction and culture clash, David Malouf's book *Remembering Babylon* looks at the effect of a stranger in a small Australian community. The story revolves around the emergence of Gemmy Fairley from the outback.

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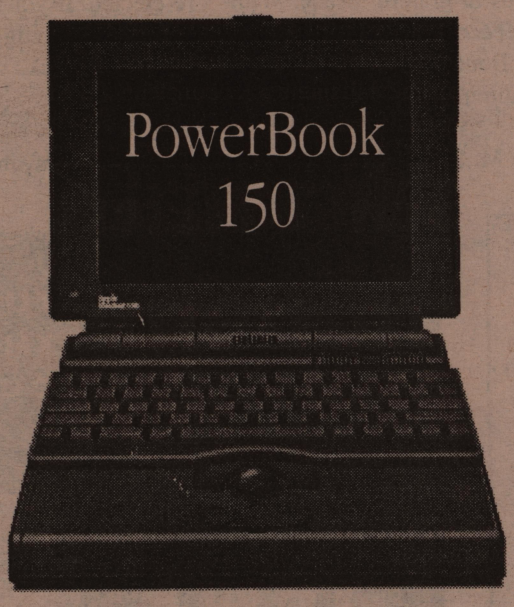

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He was cast ashore from a British shipwreck at the age of 13 and spent 16 years with aborigines before coming into the settlement. The novel studies the inhabitants of the community and the effect Gemmy has on them, their interactions and their future.

Remembering Babylon looks carefully at language, its aspects and its limitation. Gemmy comes back to British society holding only a remnant of english. It is power of words, those he relearns and those that float about him that define him and his relations to others. To the other characters of the book, different words hold different power, showing the subjectivity and finiteness of language as well as the way we sometimes travel beyond it.

Gemmy also stands as the axis between the two cultures. His experience with the aborigines are seen as a taint, an element for separation between him and the majority of the settlers. This effect rubs off on the family he stays with, separating them first with suspicion and later with hostility with those they worked along side.

This book illustrates the magic and power of words, whether spoken or written. It also goes beyond by displaying, in microcosm, the unspoken levels of trust, friendship and power with society.

Daniel David Moses, Ontario: Poet and playwright, Daniel David Moses was born on the Six Nations reserve in Ontario but is registered as a Delaware. He uses this to claim a broad heritage, which he brings into his work.

Delicate Bodies
Daniel David Moses

Daniel David Moses shares with us his view of the natural world and his connection to it in his book of poems, *Delicate Bodies*.

The first section, "Songs and Converstaions" paints delicate, sometimes wistful pictures of the world which we share. From the opening poem, "Song in the Light of Dawn", we are given a new landscape, full of life and unrecognized correlations. After this new/old nature has been displayed the poet adds himself into the view, his insight, emotion or understanding join on as a little postscript to ripple back up through the poem we find ourself needing to read again.

The poems such as "A Cooler Season", "A Break in the Conversation" and "Party Favour" also gently expose the desires that form our actions; the ever searching of the hunter, the inability to communicate and finding that form of intimacy at a party.

The second section, "A Calendar", tracks the events, sights and moods of the months. Daniel David Moses gives us a new look at the theme of life by focusing on the natural world we are unavoidably attached to.

These poems urge the reader to get out of the armchair, out from the windowless room and go to the forests, lakes and fields. Once there we can take a long insightful look around to find a little understanding ourselves.

Al Purdy, British Columbia: This poet is a two time winner of the Governor General's award and his publishing career stretches back 50 years. His words have woven themselves through the lives of innumerable Canadians.

The Woman on the Shore
Al Purdy

Al Purdy's, *The Woman on the Shore*, is a personal look at life and it's place in the universe. These poems range the literary and time-bound landscape, from inspections on the nature of mankind and the great out there, like "The Darkness" and "A Handle for Nothingness", to thoughtful reminiscences, whether real or not, such as "Riding West" and "A Freight Train Murder".

This collection contains a variety of introspective poems. The poem "Orchestra" examines that perfect eternity existing as the last notes waft from the instruments and before the human reaction of applause sets in. The love poem "Questions" asks what will happen when death comes, when there is only the winter of loving left? The poem "The Gift of Water-Colour" looks at, in part, the meaning attached to the judgement humans give things apart from the value inherent in the uncaring landscape.

Al Purdy's poems force us to take hard looks at ourselves as human beings. How important are we in the overall scene? How important are our values? our desire? our dreams? And do we ever really communicate with each other, or are just waiting for silence?

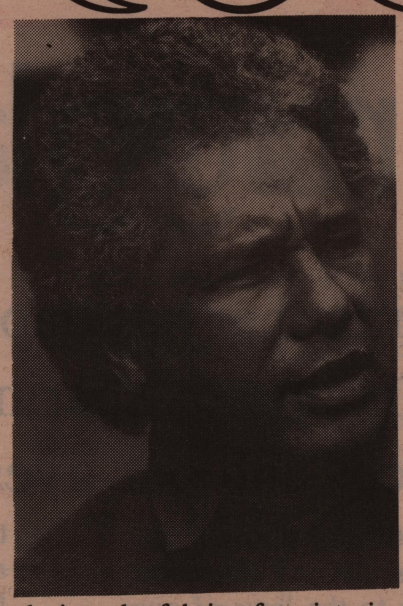
Albert Wendt, Samoa: Born in Samoa but educated in New Zealand, his award winning novels, *Leaves of the Banyan Tree* and *Ola* come in part from this bicultural predicament.

Leaves of the Banyan Tree
Albert Wendt

Albert Wendt's *Leaves of the Banyan Tree* deal with the transformation of values across the generations and their affect on one family. This novel starts with a copra farmer who dreams of bigger things, a plantation, and is willing to cross the bounds of social values to do it. The story traces the rise of his offspring, both biological and philosophical as he continues down his chosen path.

The book, set in Samoa, is also a history of the changes that have shaped the people there. The Banyan tree of the main character's plantation is symbolic for the development and strength of the community as it thrives, is battered and renews itself.

Throughout the book, we see the desires that drive humanity; lust, greed, guilt, corruption, revenge, anger and occasionally love. As each generation of one family struggles to reach their



desires the fabric of society is altered by their actions. This novel unveils a situation beyond the realms of our experience and yet, sadly, far too familiar.

Evelyn Lau, British Columbia: Drawing on her experience from the two years she lived on the streets, Evelyn's work is exploratory, bold and audacious.

In the House of Slaves
Evelyn Lau

Evelyn Lau's book, *In the House of Slaves*, exposes us to the dark jungle we keep under wraps. It's vivid images show us a world outside of our experience but within our reality. It is shocking not only for it's explicit depictions but also for it's brutal truth.

This book of poems will shock most, yet all should be able to find some self connection between the two covers.

The poems create a terrifying mix of objectified subjects along with the emotions that respond to them. A good example is found in the poem "Pulse", "I retrieve pins, razors from the debris at my feet/ like I would stones or shells at the beach/ I clip a lock of hair, a nipple.../I bend to kiss the pulse at your wrist and throat."

With Evelyn Lau's poems we glimpse into that other garden, the one on the other side of eden, where flowers are wild. We learn about control, sexual politics, pain and desire. We see that there is the inside, full of whipping, bondage, domination, porno and cocaine; all the while the sun shines on the outside, or maybe it rains, and monks sing, squirrels gather and war continues. While you may not enjoy the journey, these images will linger over you like mist on the shoreline.

Jane Urquhart, Ontario: Poet and novelist, she started her novel career with the award winning *the Whirlpool*, and is continuing two novels later with the best seller, *Away*.

The Whirlpool
Jane Urquhart

Jane Urquhart's, *The Whirlpool*, sweeps the reader into a story of nature, death, obsession, the human mind and literature itself. The characters emerge from the pages; a widow, fresh out of mourning clothes, busy with funerals; a Canadian poet, caught in his struggle between humanity and Nature; a historian, secure by surrounding himself with his images of past battles; and his wife, object of multiple dreams, who discovers herself rising out from the whirlpool.

This is the novel for every reader. *The Whirlpool* entrances with vivid characters, both multifaceted and full of mystery. The twists and turns of the plot makes the reader ask both, why did they do that? and what will happen next?

For those who desire a cognitive brain toy, this story reads like a poem, full of allusions, symbols, metaphors and questions on the nature of what it is to be a man, a woman and a human being. The main image, the whirlpool, draws on the spectrum of preceding literary ideas including direct references from poets Shelley and Browning.

This is also a welcome read for those who desire an exploration of the self. "Submerge. To place oneself below and lose character, identity, inside another element." (page 80) We lose ourselves into the book, only to be brought around again by the current, washing ashore.

Jane Urquhart understands the basics of self exploration, discovering the idea for oneself. This is facilitated not only by an insightful and symbolic view of the six inhabitants of Niagara Falls, summer 1889, but also ~~the~~ talent of not showing us too much. From the linguistic development of the widow's son to the poet's personal quest we can only glimpse into

their minds by their actions and are left to figure out the rest for ourselves.

The Whirlpool is a delight to read and reread. Well worth spending leisurely time on, like a walk through the pines, to discover both what is out there as well as what is within.

Vikram Seth, India: A diverse writer, he has received the Thomas Cook Travel Award for *From Heaven Lake* the Commonwealth Poetry Prize for *Golden Gate* and currently has the best selling novel, *A Suitable Boy*.

Shimmer Chinodya, Zimbabwe: Writer of multiple prize winner "Harvest of Thorns" and successful writer in many genres, he honestly examines his country and its difficulties. ❑

STUDENT SAVINGS

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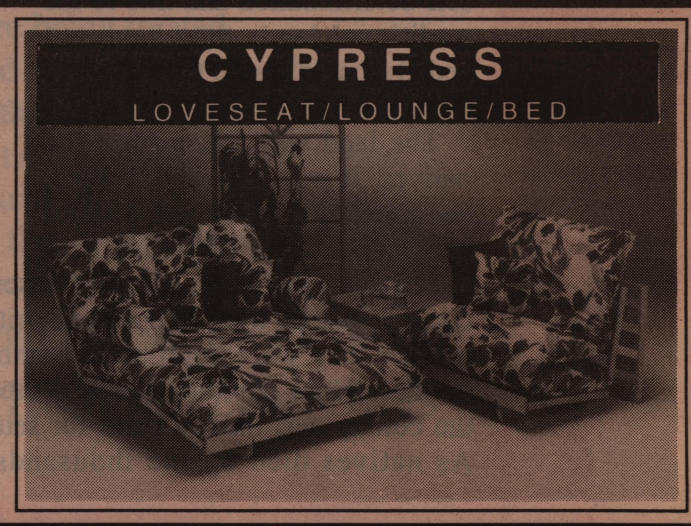

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on a boat to take photographs.
They would also like to see the

The Struggle for Aborig

"In spite of everything that has happened, our strongest philosophy still remains, which is one of sharing. That philosophy has lost us our lands, our resources and our lives." Haida Elder Lavina White

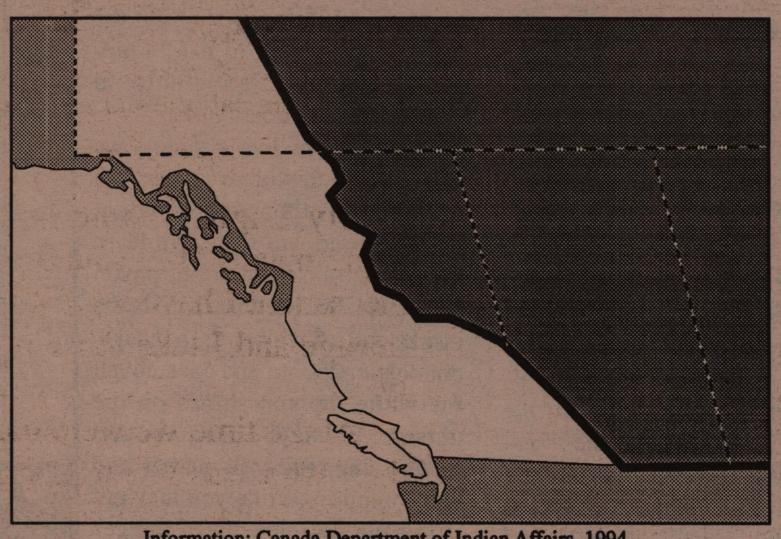
"I mean no ill-feelings to my brothers and sisters in the said Americas or in the Pacific Rim that will attend the Commonwealth Games. But according to the laws of our ancestors, the hereditary people, our elders, and our children, we must display our anger, and protest against the Commonwealth Games," Chief Russell Kwasistalas of the Lik-Wil-Tok Nation told a mostly non-native audience at the Sovereigntist Forum in June.

"On May 6 to 9 in Bellevue at the Seventh Generation conference", Chief Kwasistalas continued, "we got a resolution passed by forty delegations of First Nations to commence proceedings of sanctions against Canada, and a boycott of the Commonwealth Games."

Later, Chief Kwasistalas said the delegates at the Seventh Generation conference were calling for sanctions and a boycott "because of the devastation of our homelands. They're destroying the environment of our Nations. The government and the multinational corporations that control the government are doing this to our unceded lands."

For the native peoples, the "apartheid" system is alive and well in Canada, and in British Columbia. "When I talk about apartheid," Chief Russell explains, "I mean to say we've been marginalized and subjugated by the federal government and, now the British Columbia colonial government so bad. And today that will is perpetrated through their crown agents, the band and tribal councils who get their authority from the Parliament of Canada and the *Indian Act* . From Jean Chretien's 1969 "Buffalo Jump" White Paper to the British Columbia Treaty Commission, the plan is the same: the theft of our land, and the annihlation and assimilation of our nations. And once they've stolen that from us, then they can own us as Canadian citizens or as subjects of British Columbia."

There are no treaties ceding title or jurisdiction to the government in all but the north-eastern corner of what is now called the province of British Columbia. For more than 130 years, successive governments have ignored, denied or avoided their legal obligations to recognize and respect aboriginal rights. Since the colonial Governor James Douglas left office in 1854, no official of the colony or province of British Columbia has recognized the aboriginal rights to self-determination and title to the traditional lands they have not ceded or sold to the Crown. [*See map.*]



Information: Canada Department of Indian Affairs, 1994

The land was stolen from the natives. It was surveyed, settled, occupied and exploited without respect, consent or treaty with the native inhabitants. Indian reserves and the Indian band council system were imposed in British Columbia in the same manner they were imposed in South Africa. At a time when the aboriginal population was decreasing at a genocidal rate, the colony was thrown open for settlement, and for business. As natives died by the thousands, reserves were further trimmed to account for the decimation. Chief Russell estimates the pre-contact native population west of the Rocky Mountains to be 500,000 people; the majority of which lived in what is now called British Columbia. [*See graph.*,]

There is a long and ugly history of the subjugation of the indigenous peoples of the West Coast of North America. The same history is shared by all the previously colonized countries of the "Commonwealth".

In the last two years, the provincial government claims to have changed its stance on aboriginal rights and title. The government asserts that such rights and titles now exist, not as pre-existing aboriginal rights guaranteed by the *Constitution Act* , but rights to be negotiated through the British Columbia Treaty Commission.

The British Columbia Treaty Commission was formed, the government said, to "bring relationships beween aboriginal and non-aboriginal people up-to-date with those in the rest of Canada where treaties were signed [with the federal government] long ago." Like other federal-provincial attempts to legitimize the theft of unceded native land such as the Joint Reserve Commission and McKenna-McBride Royal Commission nearly a century ago, this B.C. Treaty Commission is a "modern-day" treaty process, designed to bypass the comprehensive treaty framework founded upon the *Royal Proclamation of 1763* and enshrined in Section 25(a) of the *Constitution Act, 1982.* [*See summary of laws.*]

The B.C. Treaty Commission has only begun negotiating these "treaties" with one-quarter of all the Indian bands in B.C., leaving more than 150 bands without formal legal recognition of rights and title. Bands whose unceded lands have been usurped by the colonial settler government.

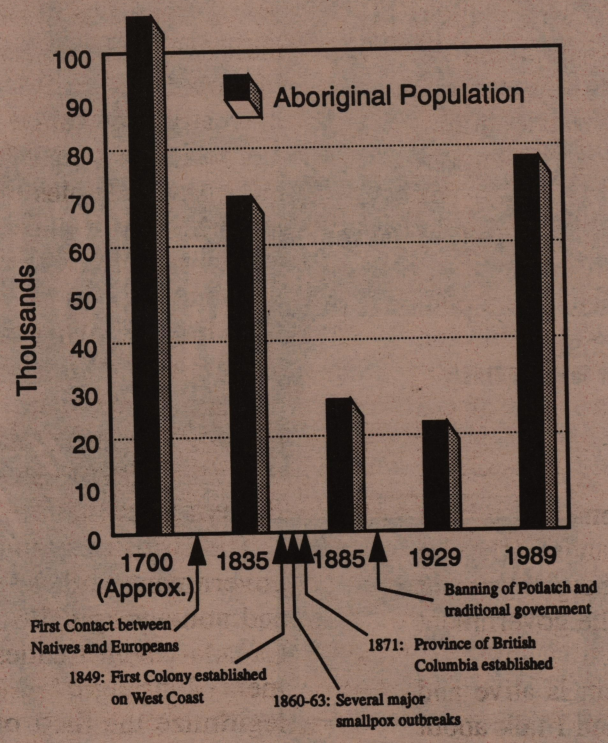
In Fairness to All is the Treaty Commission's latest booklet, an ironic rearranging of the title of the federal government's 1982 policy booklet on comprehensive claims, *In All Fairness.* The booklet does not mention the Union of B.C. Indian Chiefs' formal opposition to the Commission nor the fact that the majority of aboriginal nations will not have their rights and title recognized by the provincial or federal government before entering into negotiations. Nor does it mention the vocal opposition by at least two major nations, the Nuxalk Nation surrounding Bella Coola and the Okanagan Nation, which forcibly broke treaty talks between the Commission and its "sold-out" Westbank Indian band council. It does not mention the Commission stripped already-existing Douglas Treaty rights from Vancouver Island bands entering negotiations. It has not listed the existing aboriginal rights under constitutional, international or binding case law, laws which are now being violated by both governments according to native rights lawyer and constitutional historian Dr. Bruce Clark.

"The law says", according to Clark, "that until the contrary is proven, the native nations are presumed to be jurisdictional

ginal Rights and Land

sovereign nations, meaning that the non-native courts...have no jurisdiction unilaterally to decide matters of fundamental dispute between native and non-native society. In spite of this", he continued, "the natives continue, illegally, to be denied *de facto* [in practice] sovereignty." He argued that the courts and governments of British Columbia are in a racial and legal conflict of interest, through which they maintained the white system's suppression of the indigenous peoples. He has attempted to raise this case, and its accompanying charge of genocide, to the International Court of Justice in the Hague, but is again being stonewalled by those he called "complicit" officials.

Clark said he believes the government of British Columbia cannot prove in law that they have jurisdiction over the unceded areas of B.C. In 1873, the provincial government merely legislated itself owner of all the land through its*Crown Land Act* . The federal government immediately disallowed this legislation in 1874 because the act did not recognize aboriginal sovereignty or title to unceded territory, or make provisions for Indian reserves. The two governments became complicit in genocide, Clark argued, when they let the *Crown Land Act* pass essentially unchanged two years later, which coincided with the imposition of the *Indian Act* , the banning of the traditional government, and the explicit policy of assimilation.



The Union of B.C. Indian Chiefs stated they are firmly opposed to the B.C. Treaty Commission because it is their opinion First Nations in B.C. are at a distinct disadvantage in the tri-partite negotiations. The Union's position is clear: federal recognition of constitutional rights and title to unceded territory, and of the comprehensive treaty-making framework. Union spokeswoman Mildred Poplar said in an interview this spring "we must oppose the Treaty Commission, on record, right now, for the future of our people. [Those] who signed the agreement don't care about our title and our rights. The governments are funding [Tom Sampson and others who signed the agreement] to the hilts...to help them extinguish our rights through this process."

The provincial government, it would seem, is attempting to legitimize its massive fraudulent land usurpation through its "made-in-BC" Treaty Commission, a process implemented by a group of government-sponsored native "leaders" called the Task Force Summit.

Labelled "Brazil of the North" by environmentalists for its destructive clearcutting forest practices, the provincial government has implemented a land-use commission, the Commission on Resources and Environment (CORE). Unfortunately for the natives, COREs land-use decisions are being made before the issue of who owns the land is resolved. According to the natives who boycotted CORE, these land-use decisions are prejudiced against their rights. Their rights at law ignored and compromised, tribal councils are then pressured to sign *Interim Measures Agreements* which will allow clearcutting and other resource extractions to continue on their unceded traditional lands until the "treaties" are signed. "Sell-out" band councils are dividing the power of aboriginal nations and tribal councils by entering into treaty negotiations prior to and without the consent of their Nation as a whole. Native culture defenders call this strategy "divide and rule", and the Union of B.C. Indian Chiefs calls the B.C. Treaty Commission the "Buffalo Stampede [off the cliff into extinction] of the 1990s."

The "Final Solution," natives said, to the Indian land title and rights question in British Columbia.

"Some day, we'll have our own Nuremburg!", Okanagan Nation member Pierre Kruger shouted at Treaty commissioner Chuck Connaghan, at the Treaty Commission meeting shut down by the Okanagan Nation in February of this year.

It would seem from its history, British Columbia is not only "Brazil of the North" but also the South Africa of North America.

After the Mohawk Nation's armed resistance to the invasion of Oka by Canada in 1990, the federal and provincial governments committed to negotiate the surrender of title to areas claimed by natives before the year 2000. However, it is highly unlikely signing treaties will end the conflict. The International Indian Treaty Council has stated that every single treaty in North America has been or is being violated right now.

"We find no honour in the people we have to make agreements with. They never honour their treaties, so I'm not in favour of a treaty", Lavina White spoke slowly to the people of the Sovereignty forum, many of whom have forgotten their settler past and consider themselves as native as the natives. She hopes the non-natives may learn something important about themselves by learning about the short history of the colonization of what is now British Columbia and about what natives here call the Indian Holocaust.

"My English name is Lavina White. My Haida name means "the sound of many copper shields." It means that I have a great many responsibilities in my lineage and I take those responsibilities very seriously.

"At the time we were being colonized, my grandfather, who was Chief Charles Edenshaw, High Chief of the Haidas and his uncle before him, Chief Albert Edward Edenshaw, declared war on Victoria because of the way our people were being treated.

"So today I don't mind telling you that I declare War on the Commonwealth games.

"Because things haven't changed that much for us.

"For our people to participate in the Commonwealth Games declares to the World that everything is fine with us. And that's not true."

The author is Stephen DeMeulenaere, a writer, researcher, activist, and a director of the Vancouver Island Public Interest Research Group [VIPIRG] at UVic. He is also an involved supporter of native sovereignty.

d" by Buster Wilson.

Higher Education

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Love Spit Love

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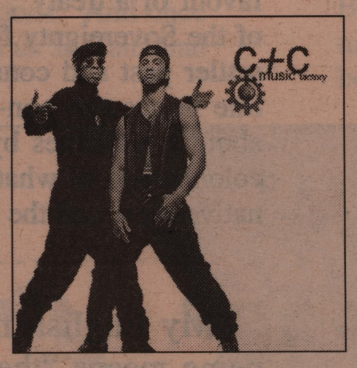

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Human appliances set to energize

by Christine Ewart

Sitting across the table from A.C.T.T.'s producer, all I could think was: "If they *all* have this much energy, I've gotta see these guys."

A.C.T.T. is short for Action Comedy Theatre Troupe, "Victoria's newest underground comedy." This new group is one example of the "get out and do what you love" philosophy that is energizing Victoria's artistic environment.

This all-local comedy troupe is about 8 members strong, and consists of everything from students to civil servants to waiters. All members share a common addiction for improv comedy and bring that enthusiasm to the street and the stage.

"...one example of the 'get out and do what you love' philosophy"

For the group, street performance has been a great formula, especially in Victoria. As the fastest, easiest debt-free way to get exposure, A.C.T.T. has thrived on causeway performance, finding Victoria's Inner Harbour crowds highly receptive, and great to play for.

And they do "play."

Performances involve a variety of theatre games, most of which are inspired by the audience's own creativity. In "Machines," all players physically join in to form a live machine, complete with the appropriate action and noise, based on the audience's choice of device. Just *picture* a human food processor.

In "Line story," the troupe picks up basic story info from the crowd, then tells it in a line, with each person picking up the story's next word or sentence - on demand and with grammar *intact*. Screw ups are almost more fun than the story itself: audience members yell "die" and point to the guilty player, who must then perform their own death.

"Just *picture* a human food processor."

The real crowd pleaser is "dubbed-in opera," where one player 'sings' opera in gibberish, and another freely interprets. It's all done on the spur of the moment, with no script and few rules.

The freedom of improv is what Thomas and the group appreciate most: "There is no such thing as limitations any more doing improv," he states. And the release of physical and creative energy is, in a word, "incredible."

The "underground," of which A.C.T.T. is a part, represents a new vitality flowing into Victoria's artistic scene. In every genre, from street theatre to alternative music, artists are coming in from the ground floor, and working their way up into a cultural milieu that is enriched by their initiative and energy.

Though they've only been together for four months, A.C.T.T. have made substantial inroads in both local and international comedy; playing the International Busker's Festival in May and lining up spots with CityFest—an upcoming entertainment collage at Centennial Square—and a second stage performance with the Belfry Arts Centre, on August 27th at 8pm.

Producer Patrick Thomas sees their entry into the comedy scene as typical of today's business strategy - forging your own niche is a requirement of the nineties.

This business sense does not mean that A.C.T.T. is out for the almighty dollar—members do their thing for the sheer exhilaration of performance. "We are doing it for the release," Thomas states with unhampered enthusiasm: "If we weren't making any money at this we'd still be doing it."

And this troupe is certainly not standing still. For Thomas, every lull in a music festival, every vacant space on an inviting stretch of pavement is a new opportunity for doing their thing. And they would like to take that thing on the road—spot trips and festival circuits are definite possibilities for next year.

Here at home, A.C.T.T. want to start performing charity benefits - it's their way of giving something back to a community who they feel have been so supportive. ❑

Tickets for A.C.T.T.'s Belfry performance are available through Zydeco Gifts, and at the theatre door on the evening of the performance. Check local entertainment listings for Festival performance schedules.

For more information about A.C.T.T., or how you can become involved, call 384-9660.

photo by Christine Ewart

Summer *Malahat* an international sampling

by Teresa McWhirter

The Malahat Review (Summer '94)
Derk Wynand , Editor
University of Victoria

The focus of the summer '94 edition of the Malahat Review is on countries of the Commonwealth. While this may not surprise most readers, it is refreshing to find a compilation of voices from countries not usually given a forum in our white, conservative patriarchy.

Selections of prose, poetry and artwork were collected by Derk Wynand, apparently in relative haste. Whether or not this is a conscious economic thought, the anthology is compelling in its diversity and strength of literary talent.

Wynand, professor of Writing at the University of Victoria writes, "Neither sport nor post-colonial concerns were to be threads of the issue, though several authors here have touched on the latter with varying degrees of poignant irony."

African, Australian, Indian, Welsh, Carribean, West Indian and English artists are included, though the decision was made to dismiss Canadian voices, as they are regularly featured in the Review.

Unfortunately, the goal of this compilation is to create an amalgamation of Commonwealth literature, from which the Canadian void is evident. Target readers are unable to compare perspectives within their own sphere of influence.

Aside from coinciding with the actual Commonwealth games, this volume is apropos in refecting the spirit of revolution and automony in these post-colonial times.

In "Day after Day" by Scottish poet Iain Crichton Smith this feeling is embodied simply with the line, "Day after day we rise from our graves, are continuously remade."

A critique of the material is not necessary, as each reader will be differently affected by each work. At $9.95, the chances of not enjoying one of the fifty-eight featured artists is unlikely, and the experience of cross-culturalization is invaluable.

Featured Zimbabwean novelist Shimmer Chinodya, Samoan fiction writer and poet Albert Wendt, and poet/novelist Vikram Seth of India, will be at the North American Life Literary Arts Festival, August 11-13 at the Newcombe Theatre. ❑

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ARTS

Missing baby sparks epic quest

by Adrienne Mercer

The Changeling
by Peter John Stephens
Directed by Beth Burton Krahn
Theatre Inconnu
Fridays and Saturdays, 11pm

A missing baby, a dubious witch, a nasty changeling, and a squalling wind color the first few minutes of Theatre Inconnu's captivating late-night show.

The Changeling, directed by Beth Burton Krahn, is a performance that should not be missed.

The play is well-paced and intense, pitting the forces of "evil" and "good", love and religion, fear and pride against one another.

Nervous tension, madcap humour, and chilling turns for the worse keep the audience's eyes riveted to the well-set stage.

The conflict begins when Margred, (Miranda Duffy) believes the baby she is minding was switched for a changeling while she slept.

Terrified, Margred begs Cati, (Judith McDowell) a supposed witch, to get the baby back.

Problems ensue when Margred's suitor, the preacher Trevor Price (Ian Matthews) arrives to challenge the witch's "evil" ways.

The weighty tension between these two spiritual characters becomes yet another dilemma for the panic-stricken Margred.

Duffy and Matthews give stellar performances as they struggle together through conflict after conflict. Margred's paralyzing fear, and Trevor's wavering composure as they face the cranky and insistent changeling make for a tense and compelling climax.

The entire cast of this play is outstanding. Characters are believable and comfortable within their roles. Improvisation and experimentation ensure that no two performances are exactly alike.

McDowell is delightful as Cati, easily capable of the quirky and mysterious personality the part is meant to convey.

Sandra Ritter steals the show with her portrayal of Angharad Shenkin.

Angharad's cutting humour and fierce temper bring many a chuckle, and keep her one step ahead of her unworthy husband.

Shon Shenkin, perfectly played by Clayton Jevne, would have the audience believe he is oblivious to his wife's justified barbs. His joking is quelled by Angharad's threat to leave him, "and all her cows with her."

The Changeling is a tale well-suited to its 11pm curtain time, and ominous set, designed by Burton Krahn and Jevne. Sound by Tim Crofton is chilling enough for a sweater or two.

The show runs Friday and Saturday nights for the rest of the summer. Call 380-1284 for ticket information

Get there early for the best seating, and if exorcism alarms you, smuggle in a good nightlight.❑

The Changeling enchants at Theatre Inconnu.

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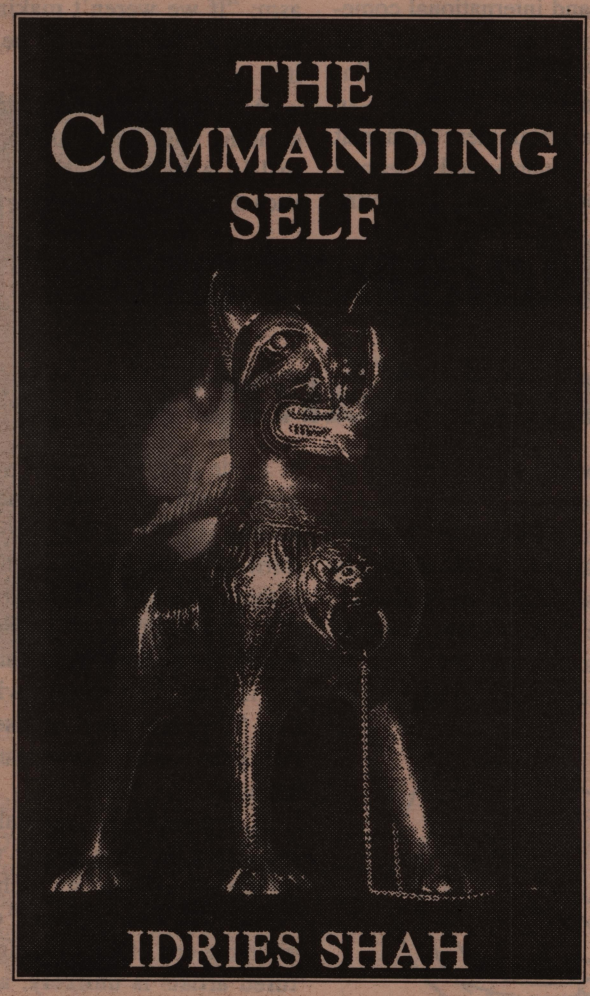
The Commanding Self is an anthology of previously unpublished work, based on tales, lectures, letters and interviews. It offers both an introduction to Sufi thought and further study for those already acquainted with Shah's work.

"Here is the real thing, alive and full of juice and energy."
— Doris Lessing



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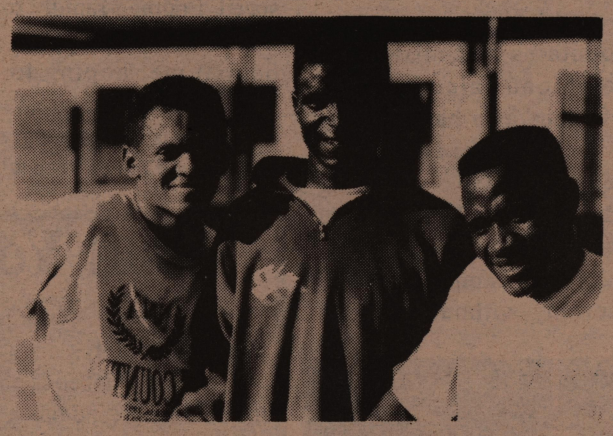
WWF CANADA

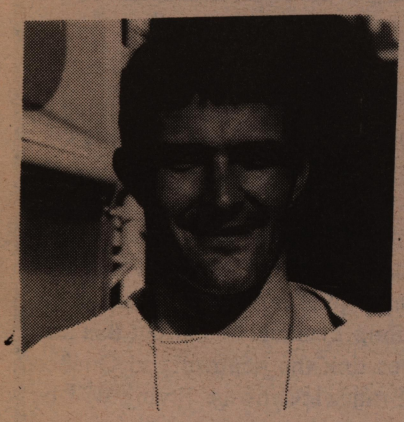
ON THE SPOT

Story and photos by Andrea Maurer

Tuesday afternoon was a busy time at the gates of the Athlete's Village (formerly the SUB).

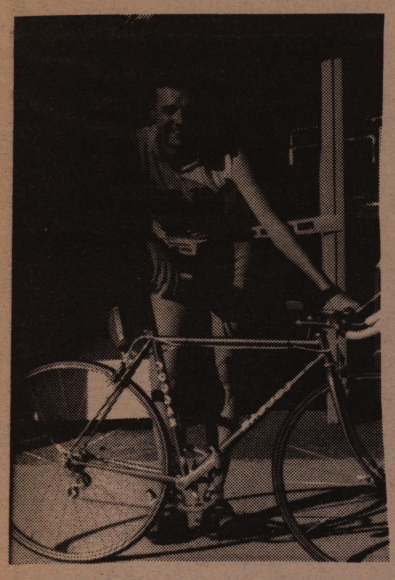
Below, several of the athletes stop to chat about what they hope to do in Victoria other than compete in the Commonwealth Games..



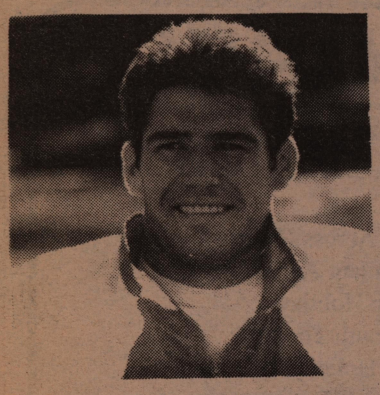


Even though Calum McNeil has lived in Hamilton, Ontario for the past seven years, he is in Victoria representing Scotland. His sport is wrestling(74kg) which begins the second day after opening ceremonies. One thing McNeil wants to do while he is here is win a medal. His wife will be watching from the stands.

McNeil's brother, Grego, is also on the team.



David McCann, one of Northern Ireland's cycling crew, was just coming back from a "wee spin." He arrived in Victoria the evening before this photo was taken, so hasn't had time for sightseeing, just sleeping and eating. McCann's brother Cormac is also on the team.



Badminton player Chris Hunt was lying on the grass taking it easy. He and his fellow teamsters (England) were waiting for a ride to their practice venue.

Hunt said that he thought Victoria was "very pretty" and that it "seemed almost like going back (in time) twenty years."

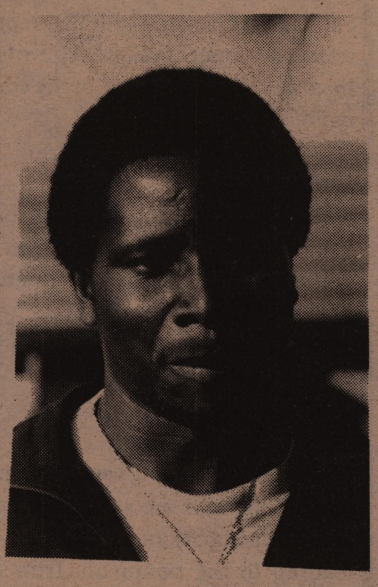
John Mwathiua (marathon), Smartex Tambala (marathon), and Andrew Larouche (5000 meters), all of the Malawi team, arrived a few days early to recover from jet lag.

They thought that it would be fun to rent a car, drive around, go to free markets or the beach . They also wanted to know where the good nightspots in town were.

Malawi track and field coach, Isaac Phiri, said this kind competition is nothing new to his athletes. Mwathiua competed in the Seoul and Barcelona Olympics, world championship in Tokyo and Studegarde, Germany, and the Commonwealth Games in Oakland.

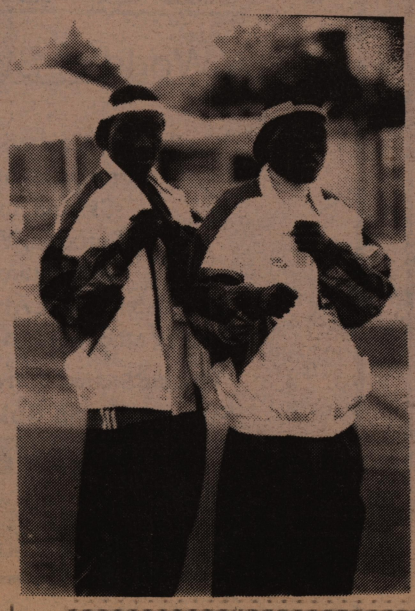
Tambala was at the Barcelona Olympics and ran the Boston marathon.

Coach Phiri wants to visit the Royal British Columbia Museum and is hoping to get to know some families while he is here.



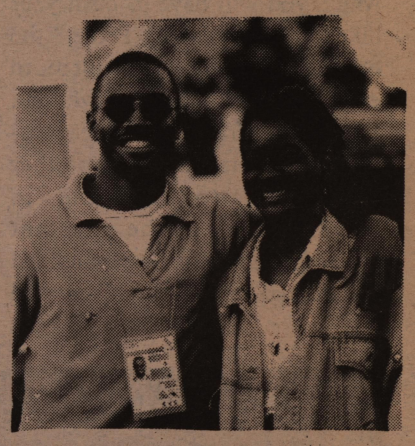
Jailosi Minjale and Cristoper Unyolo, boxers on the Malawi team, were returning from stretches with their coach, Justice Mahilasi .

While they are here they would like to do some shopping, and go



Barbados track and field athletes, Achebe Hope and Julia Sandiford, have already had a chance to visit the Inner Harbour and the Undersea Gardens.

Hope wants to sample some of the local cuisine. Both athletes said that people here are very friendly but that they thought the temperature was cold. □



Fringe set to party

by Mike McClung

For those looking for a mind blowing experience outside the bounds of everyday theater, Fringe is coming to save you!

What is Fringe anyway? The phrase came to being in the 1940's, in Edinburgh. There was an annual arts festival for the upper class, which several young artists broke away from.

They rented warehouses and pubs, and put on the first Fringe art festival. It is an annual event in that city to this day. All Candian Fringe Festivals owe their inspiration to the Edinburgh Fringe.

Victoria has the Victoria Fringe Theater Festival, which is in its eighth year. It offers alternative theater (hence, not what you would see in the MacPherson).

The theatre companies involved are usually run on a shoestring budget, and perform in a variety of venues, from art studios to outdoors.

This year's Fringe Festival runs from August 27 through September 5, featuring 42 companies from four continents. The 250 plus performances will take place at eight downtown venues, six indoor and two outdoor.

The Fringe Festival will open with a bang at Market Square (entrance on Johnson, between Wharf and Government) Friday, August 26 at the Fringe Eve Dance. CFUV and the Fringe bring you a night of dancing to Victoria's leading alternative bands.

Here is a peek at a few of the 250 Fringe events:

The Fringe Triathlon - an artisto-athletic event to capture the coveted Fringe Crown. Performed at Market Square, Saturday, August 27 at 3:00 p.m.

Magical Mystery Tour - a guided tour of downtown's least likely theatre hotspots. This will start the Info Tent (View street entrance to Eaton Centre) 7:00 p.m. Tuesday, August 30.

Commonwealth Variety Show - this benefit performance features companies brought in from Zimbabwe, Sierra Leone, Ghana and Guyana. This is a special event at the Kaleidoscope Theater, Monday Sept. 5 at 8:30 p.m.

Foursight Theater - These popular Fringe veterans return with a show entitled "Frankenstein's Mothers." They will have 6 performances throughout the festival.

Sudden Dance Theater - This local favorite is back with a new dance/theater piece titled "Arkana: A Fool's Journey." They will have 5 performances throughout the festival.

Special to the Fringe this year is the two day, Fringekids! Tak-

Cont'd on page 18

Scandals
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TRAVEL

Pushing it on the Gaspé peninsula

by Dave Garrison

"You'll encounter a steep hill, which you will have to push your bikes up, just leaving Percé," the owner of the campground explained. We didn't believe him. We were 2,500 km into our cross-Canada cycling trip and neither the Cape Breton Highlands in Nova Scotia nor the constant headwinds in hilly Newfoundland had forced us off our bikes. We didn't plan on giving up easily.

We were camping in Chandler, Québec, a small pulp and paper town of about 4,000 people located on the south coast of the Gaspé Peninsula. The "Gaspésie", as the peninsula is known locally, is one of the most picturesque areas in Eastern Canada. It is as unknown as it is beautiful.

The Gaspésie is the rounded chunk of land which juts into the Gulf of the St. Lawrence directly north of New Brunswick. Like the famous Cape Breton Highlands, the peninsula is characterised by a mountainous coast line and a nearly uninhabited interior. Several provincial and national parks make this the recreation destination of the province.

With the exception of the town of Gaspé, the east end of the peninsula is sparsely populated and unindustrialized. The majority of the towns are fishing villages.

Outside of fishing, villagers are also employed in other resource based industries such as forestry and mining.

Just north of Gaspé is Forillon National Park. The prime feature of the park is its amazing limestone cliffs; the north side of the park literally drops off into the sea. Beautiful scenery and very well developed campgrounds (*the nicest I have seen in any national park*) bring in people by the thousands and the campgrounds are full nearly every night in the summer.

The north coast features amazing mountains and cliffs. The town of Mont Saint Pierre is world famous as a hang gliding mecca. Each year the cliffs of the area are home to a two week long hang-gliding festival, La Fête du Vol Libre.

We left the campground the next morning without a second thought for the impending terrain. An hour and a half later we ascended the hill entering Percé, revealing an amazing view of Rocher Percé (Pierced Rock), the large offshore rock formation for which this town is named.

We headed through the center of town watching the hustle and bustle of tourists in this resort style town. Looming at the edge of town was the Pic de l'Aurore (Peak of Dawn)—this was the hill of which we had been warned.

We started up, shifting quickly into the smallest of our gears, our speed dropping rapidly to 7 km/h. Grunting up the hill I glanced behind me, hoping to see the view. Although the view was tremendous, the steepness of the hill caused me to veer wildly into middle of the road. Watching the scenery was not an option.

The campground owner was wrong, we didn't have to push our bikes up the hill. It took us twenty minutes, and we never travelled faster than 7.5 km/h.

However, we did eventually make it up the 17 per cent grade.❑

"Forillon National Park beauty draws tourists in."

What You Should Know

Who to contact

Tourism Québec is able to provide you with a complete guide to the peninsula (and other areas). Their number is 1-800-363-7777.

How to get there

The peninsula is a good distance from major cities in either Québec or New Brunswick, as such, a car is the easiest mode of transport. Train service is currently quite good, although current news reports about Via Rail's failing financial health put this service in jeopardy. Voyageur buses link the peninsula to Québec City, Montréal and some New Brunswick towns. Flying will be unquestionably expensive.

Where to stay

Camping is plentiful—generally good although occasionally expensive. Expect to pay up to $12 for a tent site. A step up from camping is to stay in the cabins which are fairly well developed. They provide more warmth in the non-summer months and are not much more expensive than camping. Possibly the best choice is to stay at Bed and Breakfasts. They provide relatively cheap accommodations and a great opportunity to meet the locals. Unfortunately, their quality varies quite a bit. Motels in the area are reasonably cheap and consistently located. A couple of youth hostels are located on the peninsula, but you should check into them before assuming you can stay. For example, the hostel in Percé has recently closed.

When to go

This section of the country is cold. Expect reasonable weather in July and August but still be prepared for cold nights. Tourist season does not begin until the end of June. If you are travelling earlier than this be prepared to be flexible in your activities and accommodations.

The language

If you only speak English be prepared to struggle. English is commonly spoken, especially in businesses catering to tourists, but you will undoubtedly encounter people who do not speak English. If you have high school French you should have no problems, just don't be afraid to look like a fool—you are better off using French you know than none at all.

Cycling the peninsula

The Gaspésie is a very common destination for cyclists. Be forewarned the hills are steep but generally not long. The roads around the peninsula are reasonable for the intermediate cyclist. The roads leading to the peninsula from the more populated areas of the province should only be attempted by cyclists unafraid of traffic. The roads have no shoulder (a problem common for Québec), traffic volume is very high, and the drivers are generally unwilling to share the road.

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BILLBOARD

UNTIL AUGUST 21

An Anti-Nazi demonstration will happen Saturday , August 13. Meet at Centennial Square at noon.

Come listen to inspiring music at the 1994 Summer Recital Series from the Church of St John the Divine, phone 383-7169 for details.

UNTIL SEPTEMBER 8

The critically accalaimed play *How She Played the Game* by Cynthia L. Cooper is now palying at the Theatre Inconnu. Numerous guest speakers will precede the play. For information call 386-3312.

UNTIL SEPTEMBER 5

Artisans '94 is here again!!! Over 150 artists in display with a sales area, live demonstration and FREE admission! The event takes place at the Sanscha Hall in Sidney. Call 656-7400 for details.

AUGUST 19-AUG. 23

You can find a quiet refuge in a natural setting at the Swan Lake Nature Sanctuary. They have one-hour tours for visitors.Call 479-0211 for information.

UNTIL OCTOBER 31

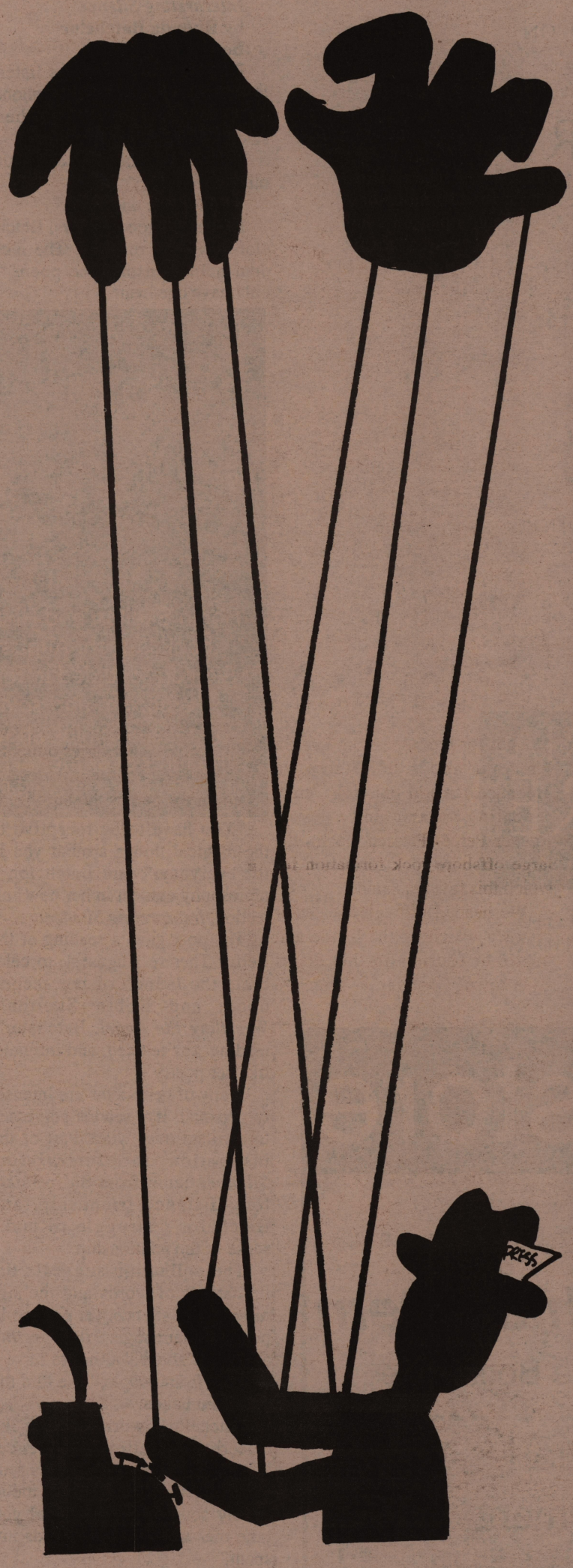
Come gaze at the stars and attend an envigorating lecture on Saturdays! Call 363-0030 for details.

AUGUST 13-SEPT. 17

Joseph Kyle will show his work at the Victoria College of Art Gallery. For details call 385-1523.

AUGUST 19-AUG. 21

A series of concerts will be presented at Christ Church Cathedral. One night of opera, one night of salon music and the National Youth Orchestra of Canada. Floral presentations will be shown and a Sunday service will be attended by his Royal Highness Prince Edward on August 21.



SEPTEMBER 24

Let's walk-a-thon for a good cause!!! The S.P.C.A. of Victoria will be presenting a benefit

"Dog walk-A-Thon". Come with your family, friend and your Dog!

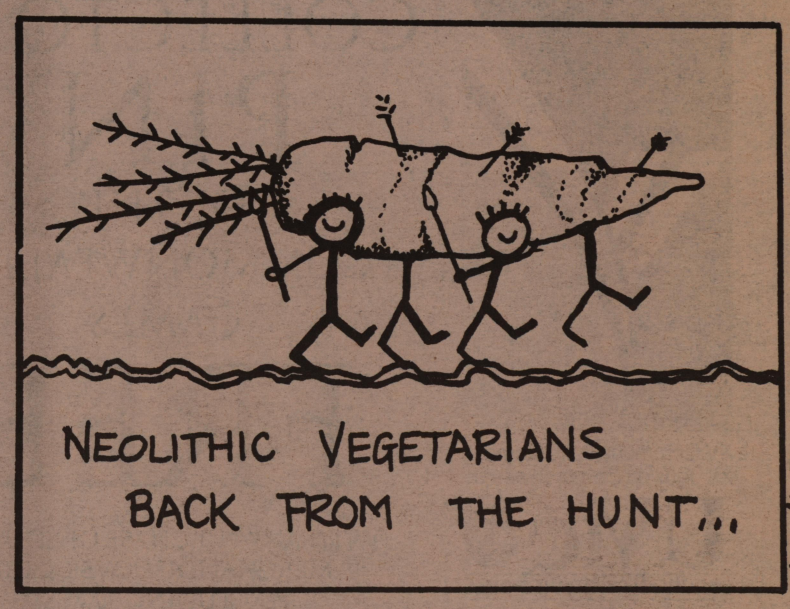
SEPT. 9- NOV. 6

You are invited to witness beautiful works by local artist Myfanwy Pavelic at the Art Gallery of Greater Victoria.

SEPT. 9- NOV. 20

The Art Gallery of Greater Victoria presents SIX CENTURIES OF JAPANESE PAINTINGS. It is not widely known that the gallery has the FINEST collection of Japanese paintings. Call 384-4101 for information.

END OF Billboards



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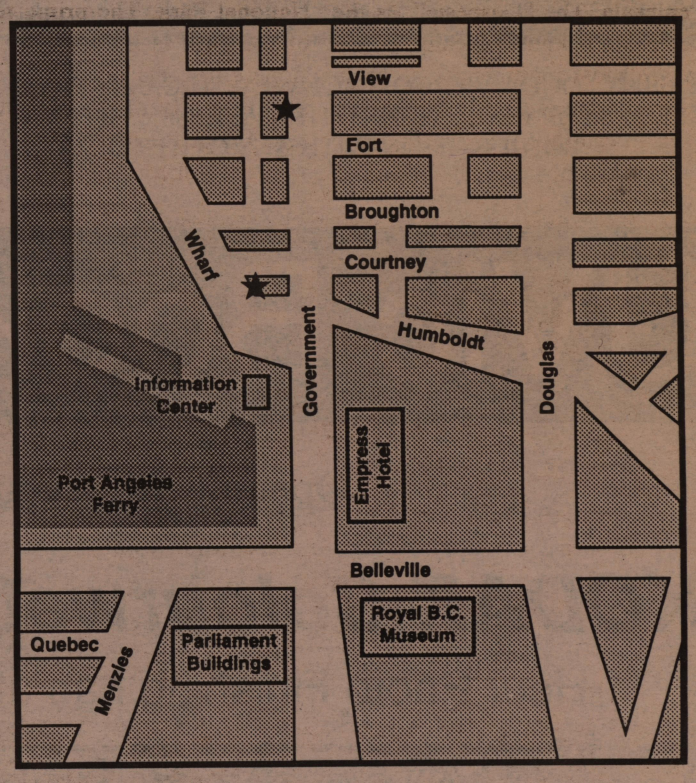

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ARTS

letter from page 7

I expect that each of these activiities will provide opportunities for input from different individuals and groups, and I hope that you will participate.

David F. Strong
President and Vice-Chancellor

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Words of *Silence* from local poet

by Jenny Manzer

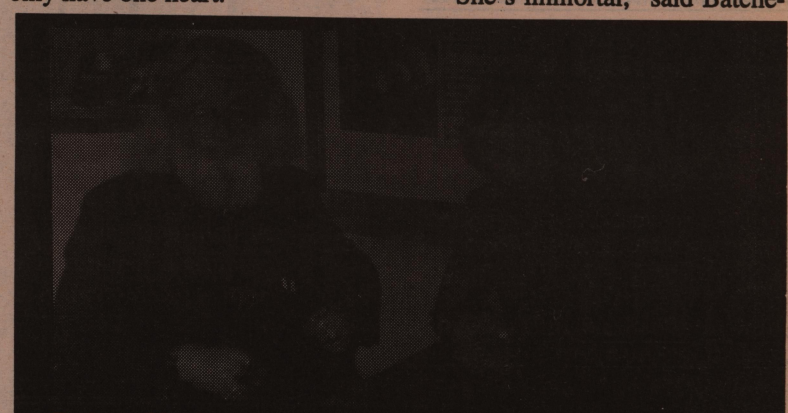
Interpreting Silence
by Rhonda Batchelor
Beach Holme, 1994

Rhonda Batchelor was listening to her children playing phone. "Doctor, doctor," one of them said, "Come quick!"

"What's the matter?" asked the other.

"I only have one heart."

Like most good writers, Batchelor lifts from real life. The incident helped inspire the poem "I only have one heart."



Robin Skelton and Rhonda Batchelor at their joint book launch, August 4 at the Belfry Theatre. Skelton "decided to read poems on the goddess, eroticism and sexuality," in honour of the *Goddesses* exhibit showing at the Belfry. He called the furor over the exhibit "A piece of patriarchal silliness."

"You have to be receptive to the magical things around you in the everyday." said Batchelor, a philosophy evident in her new collection, *Interpreting Silence*.

The poet gave a reading at the Belfry Theatre August 4, to celebrate the launch of her second book, and Robin Skelton's *Wrestling the Angel*. Batchelor's reading was relaxed, and intimate, like her poetry.

Many of her poems are intensely personal, like secrets confessed to a friend over wine. Part of the inspiration for *Interpreting Silence*, came from an intimate long-distance friendship, and Batchelor's struggle to make sense of the relationship.

The collection suggests the limitations of words and the significance of silence, yet does so in powerful language. "*Interpreting Silence* is about waiting to have a reponse from people," she told the Belfry audience.

Batchelor's work explores the different variations of silence. "Consummation" suggests its sensual importance: "You want me in all my soul's confusion and you take me/ when all the words are spent."

"The Pettiness That Prevents Me" reveals the conflict that a need for silence can bring. The speaker is having a private moment when children burst in, causing resentment, then guilt: /hate my return to silence/ when you tip-toe in to whisper `Sorry Mommy'. My darlings/ You must know, or will one day, how sorry I am too."

The latent passion in silence is suggested in "Gyre": "I'm left in a shadowy place, still/ aching, still alive in this loud peace/ your silence brings."

Silence is given a humorous slant in "You have reached the number of The Muse." The poem gives precise instructions on how to interact: "If you are calling from/ a touch-tone phone/ or wearing a digital watch/ you are probably not/ a real poet. Please be patient/ during the silence..."

Batchelor devotes a series of poems to the Muse figure. She initially regarded the Muse as a bitch. "Then I began to feel sorry for her," Batchelor explained.

Her sensitivity is evident in poems like "The Muse has never learned to cook." Batchelor expands myth to consider the Muse as sexual, "The Muse is Bisexual", and sentient, "The Muse has never had children".

"She's immortal," said Batchelor, "yet she's aging, at least middle-aged, she's going through the change."

Although Batchelor believes in the Muse as a symbol of creativity, the Oak Bay poet draws heavily from daily life.

"You have to be receptive to possibilities," she said, "to be atuned to your own world."

Batchelor's reflections on the Muse were interrupted by the appearance of her daughter, who was concerned over a button missing on her dress. Batchelor bent down close to her daughter, and listened.

Cont'd from page 15

ing place on September 3 & 4th, this is a free weekend of crafts, raffles, games, and sidewalk art. Plus there will be Fringe entertainment directed specifically to kids.

To whet your curiosity for what is coming up, here are some of the titles for performances you can go see; "Everything I Needed to Know I Learned on Jeopardy", "Whiskey Fugue and Requiem: A Funeral in Four Parts", "Son of White Man: The Naked Truth", "Three Young Hitlers in a Baggie" and "Frank vs. the Sex Monster."

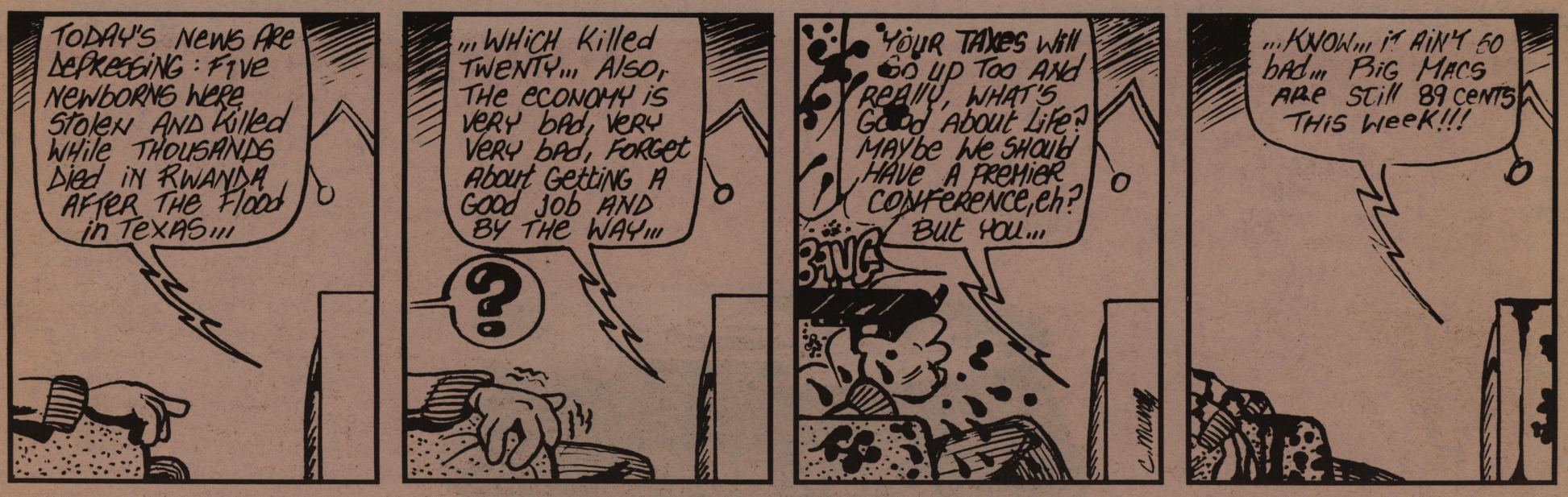
Ticket prices for each performance are set by the individual companies, and range from donation to the maximum of $7. Before you can see any of the events, you need to buy a VISA button which allows you to go the the Fringe Festival.

The button is a one time cost of $4 and can be purchased at the main box office. The location of the box office and a schedule of the events will be published in the Victoria Regional Newspaper on Wednesday, August 24.

On the same day, a Fringe Info Tent will be set up at the View street entrance to Eaton Centre. For more details, phone 383-2663.

JOE GOES DOWNHILL

MURRAY


TODAY'S NEWS ARE DEPRESSING: FIVE NEWBORNS WERE STOLEN AND KILLED WHILE THOUSANDS DIED IN RWANDA AFTER THE FLOOD IN TEXAS...
...WHICH KILLED TWENTY... ALSO, THE ECONOMY IS VERY BAD, VERY VERY BAD, FORGET ABOUT GETTING A GOOD JOB AND BY THE WAY...
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YOUR TAXES WILL GO UP TOO AND REALLY, WHAT'S GOOD ABOUT LIFE? MAYBE WE SHOULD HAVE A PREMIER CONFERENCE, eh? BUT YOU...
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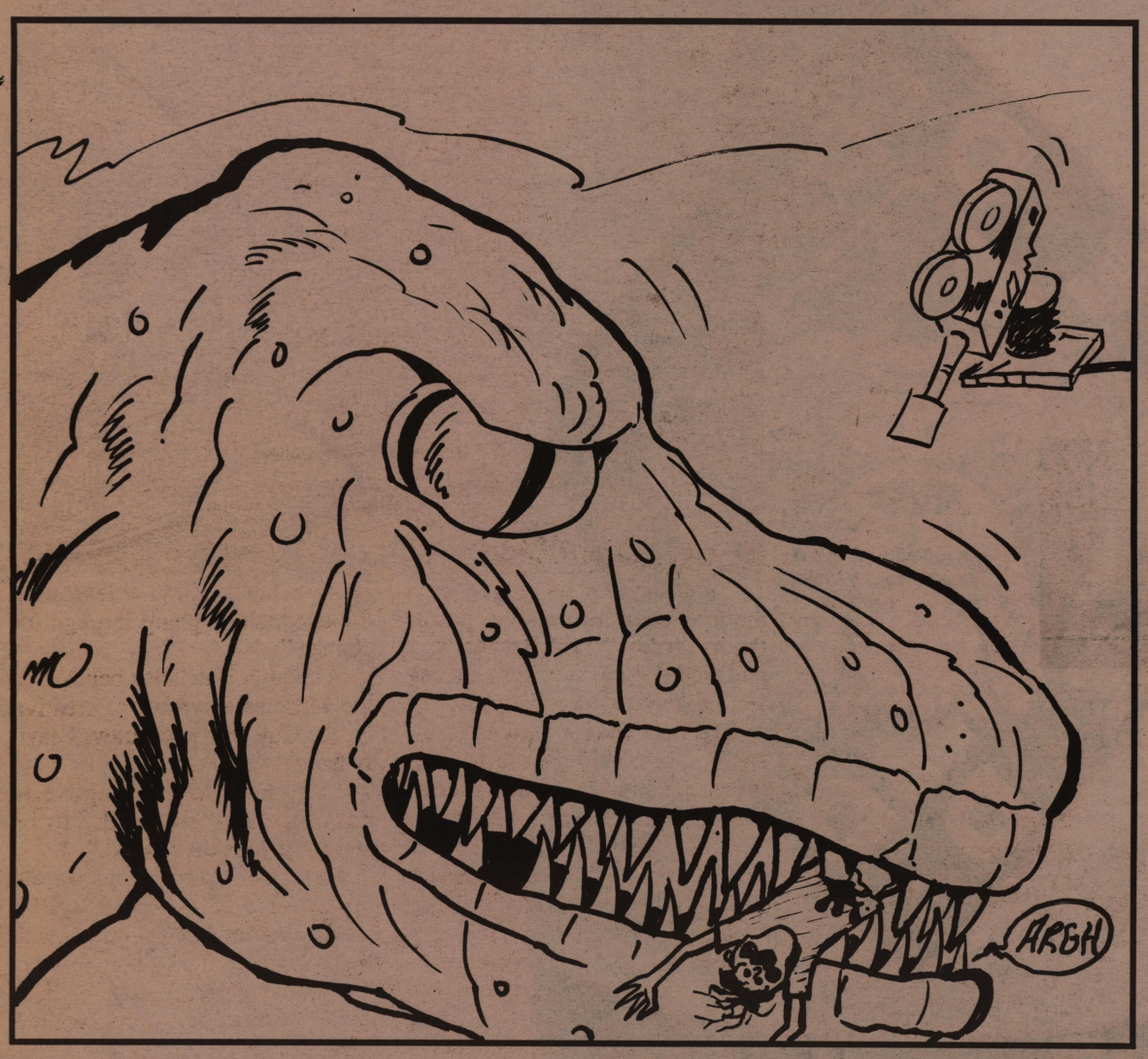
MURRAY



DID YOU KNOW A MARTLET STAFF WAS AN EXTRA IN JURASSIC PARK?

UVic by Bus

THE GAMES

More bus service is offered on the **14 University/Craigflower** between UVic and downtown. On weekdays bus service is every 6 minutes and every 10 minutes at night and on weekends.

When activities are on at the Stadium, routes will stop beside the Stadium at designated stops between McGill and Gabriola.

Beginning on August 18, BC Transit offers more frequency on most routes serving UVic, new routes between venues, and Park & Ride shuttle routes. Increased service will begin one hour before the venue opens until one hour after the venue closes, except for the Opening/Closing Ceremonies when the service starts 3 hours ahead and extends as required. The service will change from day to day depending upon which events are scheduled.

While the UVic Transit Exchange is closed, catch your bus along Ring Road.

4 Mt. Tolmie
11 Uplands
14 University/Craigflower
26 Crosstown
7 Foul Bay
51 CanWest/UVic
39 Royal Oak/UVic
51 Western Exch/UVic

BACK TO SCHOOL

This year, UVic joins the battle of reducing single occupant vehicles by offering UVic students a transit subsidy on monthly bus passes. UPasses are sold at the Student's Society office only.

1 month SuperPass **$32**
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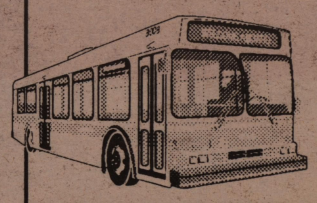

Pick up a Rider's Bulletin for further details, or call **382-6161**

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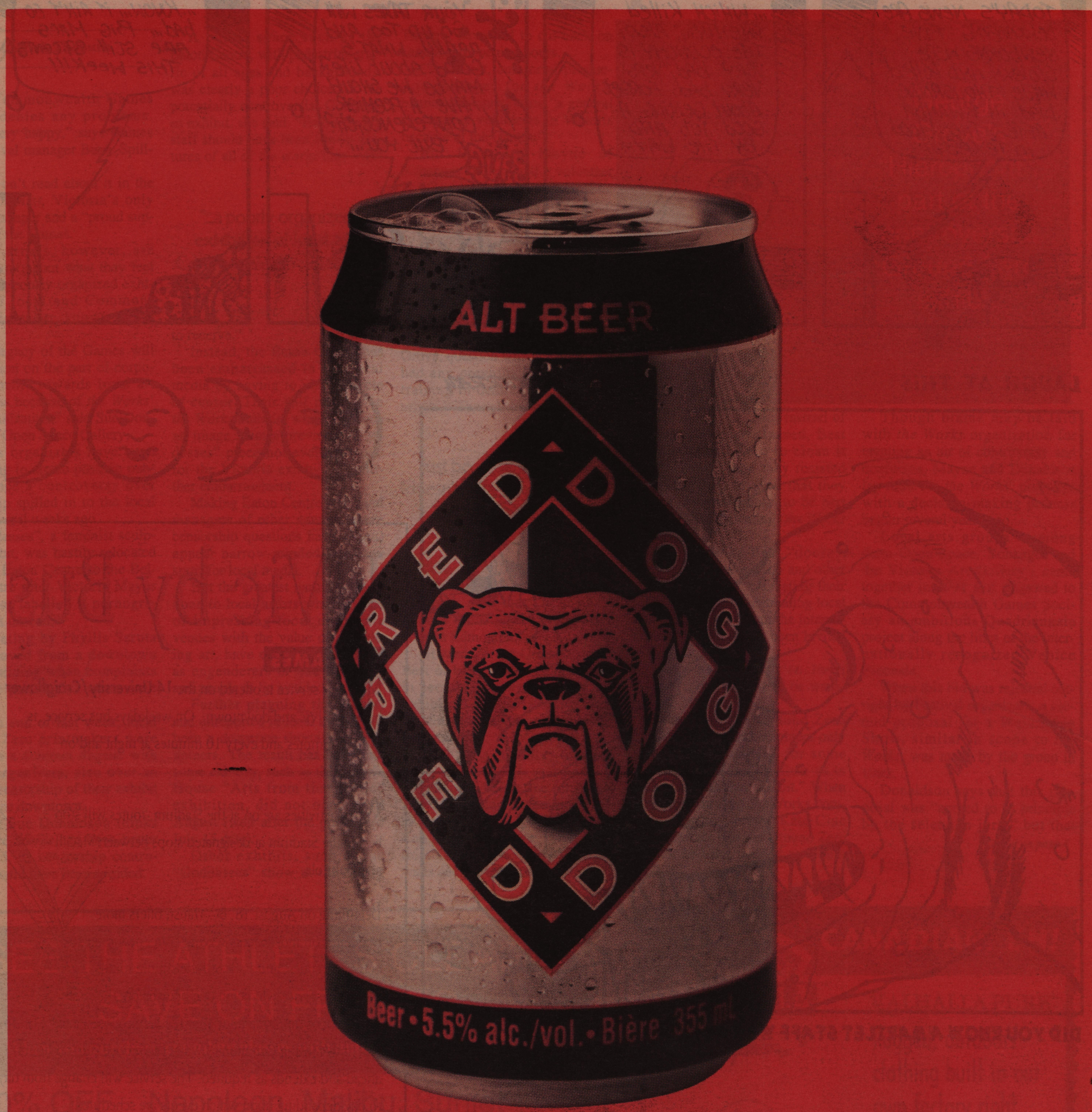

DOG DAYS ARE HERE.

It's hot, it's humid. Must be summer.
Time for a beer. Picture this: in one hand
a tasty hot dog, in the other a tasty cold Dog.